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FREEDOM OF CHOICE

With a musical love letter to his rapidly changing hometown,
Oakland's favorite sideman takes center stage **PAGE 21**

GUARDIAN PHOTO OF KEV CHOICE
BY BRITTANY M. POWELL

STAYING ALIVE

Dealing with AIDS Survivors Syndrome **P14**

CROOKED COPS

SFPD officers indicted for abusing the poor **P13**

TECH NEWS

Google Glassholes and displacement talks **P8-10**



COMPANHIA URBANA DE DANÇA / SONIA DESTRI LIE ID:ENTIDADES & NA PISTA

PART OF PUBLIC SQUARE: GLOBAL SOUTH EDITION

"[Sonia Destri Lie] has dissected hip-hop and dismantled its trickery... the dancers are remarkable"

—Gia Kourlis, *The New York Times*



RODRIGO MONGOLIN

THU-SAT, MAR 13-15, 2014, 8 PM • YBCA FORUM

PUBLIC SQUARE: GLOBAL SOUTH EDITION

GALLERIES AND FORUM BUILDING SAT, MAR 15, 11 AM - MIDNIGHT

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ID: ENTIDADES and NA PISTA

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\$5 All Night / Free with performance ticket

This tour of Companhia Urbana de Dança is made possible through Southern Exposure: Performing Arts of Latin America, a program of Mid Atlantic Arts Foundation in partnership with the National Endowment for the Arts and the Robert Sterling Clark Foundation. This project is made possible, in part, by Rekha Patel, Terra Incognita Capital, and the National Performance Network's Performing Americas Program.



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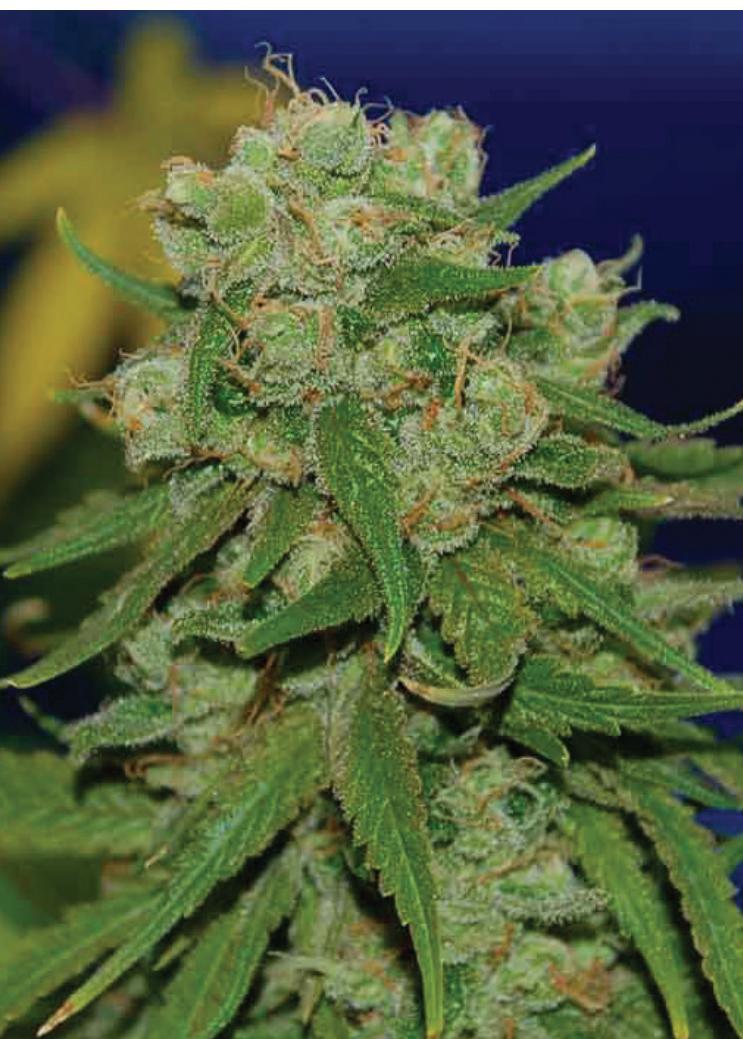
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INTELLIGENCE



GAMING HERO HONORED

Women are kidnapped, beaten and raped in video games at rates that make Hollywood seem egalitarian. Bechdel test? Gaming doesn't even come close to that. Fighting against the tide, **Anita Sarkeesian** rocked gamer nerdom through her "Tropes vs Women" YouTube series, which highlighted the awful trend of bad female stereotypes in videogames. Now the YouTube star (and local City College of San Francisco media literacy teacher) will receive an Ambassador Award honoring her advocacy at the upcoming Game Developers Conference this month. A good next step would be those same game developers pledging to make less sexist games.



SIGN O' THE TIMES:

Spotted at the Willows bar in SoMa

XL PROTEST XS

Remember when giant protests used to rock the streets of San Francisco? A Mon/3 protest against the **Keystone XL** oil pipeline attracted a relatively small crowd of demonstrators, yet was accompanied by a heavy police presence that seemed way over the top for some gentle environmentalists who just want sane policy on climate change. Later, The Daily Californian reported that four UC Berkeley students were arrested on suspicion of trespassing, and released several hours later.

OAKLAND'S FOR FEMINISTS

Real estate blog Estate named its **top 11 feminist cities**, ranked by "inclusive dialogues and potential for new grassroots movements to take hold," though how they suss that out is anyone's guess. Oakland made the list due to Mills College's presence and a Guardian article (linked to by Estate) on marching Feminist vigilante gangs from 2012. Yes, San Francisco was snubbed in another listicle: Estate said we were too expensive for feminism.



NOISE POPPED

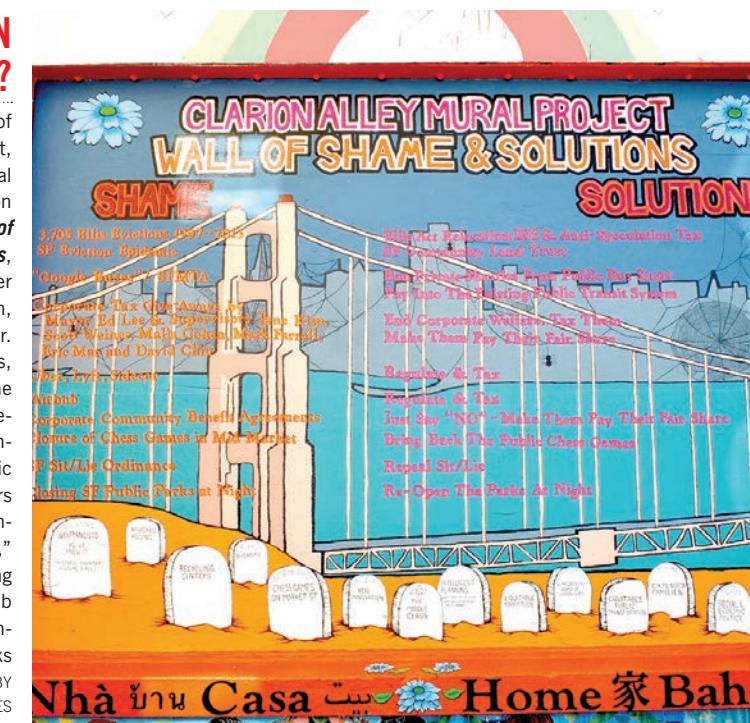
In its 22nd year, **Noise Pop** has gone from being the little San Francisco festival that could to a well-oiled live music machine. New for 2014 was an official festival headquarters at the designer's hub The NWBLK, and an expanded emphasis on electronic artists, like Matthew Dear (pictured), who performed a set as Audion that nearly induced sensory overload. But for some, of course, the festival will always be about the local acts — like garage rocker and sometime Ty Segall sideman Mikal Cronin, who seemed more comfortable in the spotlight than we've ever seen him before. | PHOTO BY RYAN PRENDIVILLE



SNAPSHOT: CIRCLE

PHOTO BY @MELIPS

Tag your Instagram photos #sfbsnapshot for a chance to be featured here in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's photo challenge theme: "wind."



WRITING ON THE WALL?

Located in the heart of the Mission District, Clarion Alley Mural Project's latest addition is the timely **Wall of Shame and Solutions**, painted by Christopher Statton, Megan Wilson, and Mike Reger. According to the artists, the mural addresses "the current crisis of displacement and the dismantling of our city's historic culture." It counters "shames" with common-sense "solutions," like regulating and taxing companies like Airbnb and Uber, and re-opening San Francisco's parks at night. | PHOTO BY STEVE RHODES

FREE ISN'T FREE

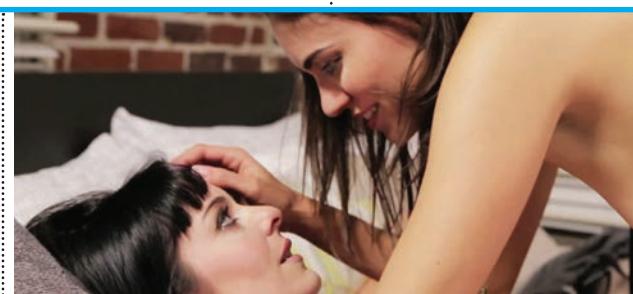
Google has offered to step up and fund **Free Muni For Youth**, a program that helps youth from low-income families with transportation. The response from a person whose family this gift is meant to help? "I am still facing an eviction," said Manuela Esteve, a Latina Mission resident, part of the Free Muni for Youth coalition, and member of POWER (People Organized to Win Employment Rights). "This is a good step, but we need Google and other tech companies at the table with the community to really address the deep impact they are having on families like mine all across the city."

ART HEARTBREAK

On Valentine's Day, several tenants of **77 Geary Street** got dumped. Contemporary art galleries on the second floor of the Financial District building received eviction notices to make room for the expansion of Mulesoft, a software and consulting firm that will pay more than twice the rent for the space. Rena Bransten Gallery has occupied the space for 27 years; George Krevsky Gallery will be relocating to Oakland after 22 years; and Marx & Zavattero is permanently closing its gallery after 12 years. "It has become startlingly clear that the brick-and-mortar gallery model is no longer a sustainable endeavor for us," states the latter gallery's website. But this isn't the first event of this kind. For several years, art galleries in neighboring areas have had to close their doors due to soaring rent prices and changing landscapes. From the Mission to FiDi and SoMa, tech has been slowly replacing art, which begs the question: Is tech the 21st century art? Hmm.

RIP BUSH MAN

Yes there were two men who identified as Bush Man in the Wharf, and one of them, **Gregory Jacobs**, died of heart failure late February. The man who for more than 30 years surprised tourists (and some locals) by shouting from behind two bushy branches was dedicated to his job, his cousin said told KTVU. "Yeah, every time he got out of the hospital he would come straight out and sit down (at the wharf) with his hospital band still on his wrist. He got in his spot as if nothing was wrong with him." See www.sfbg.com/goodbye-bushman for more.



THE FEMALE GAZE

Since we only get one month, ladies, we had better do it right: The Women's Film Institute will host the 9th annual **San Francisco International Women's Film Festival** (SFIWFF), a showcase of independent short films directed by women, over the course of two days this month: March 7 and March 29. This Friday's opening program highlights local filmmakers at the New Parkway in Oakland, with many of them on hand for a post-screening Q&A. Oh, and about that pesky "women still making 77 cents to the dollar compared with men" thing — admission is totally free. www.sfiwff.com | PICTURED: "KISS HER I'M FAMOUS"

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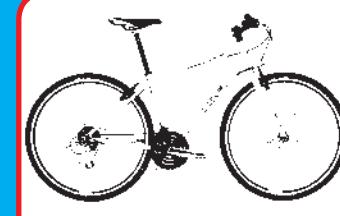
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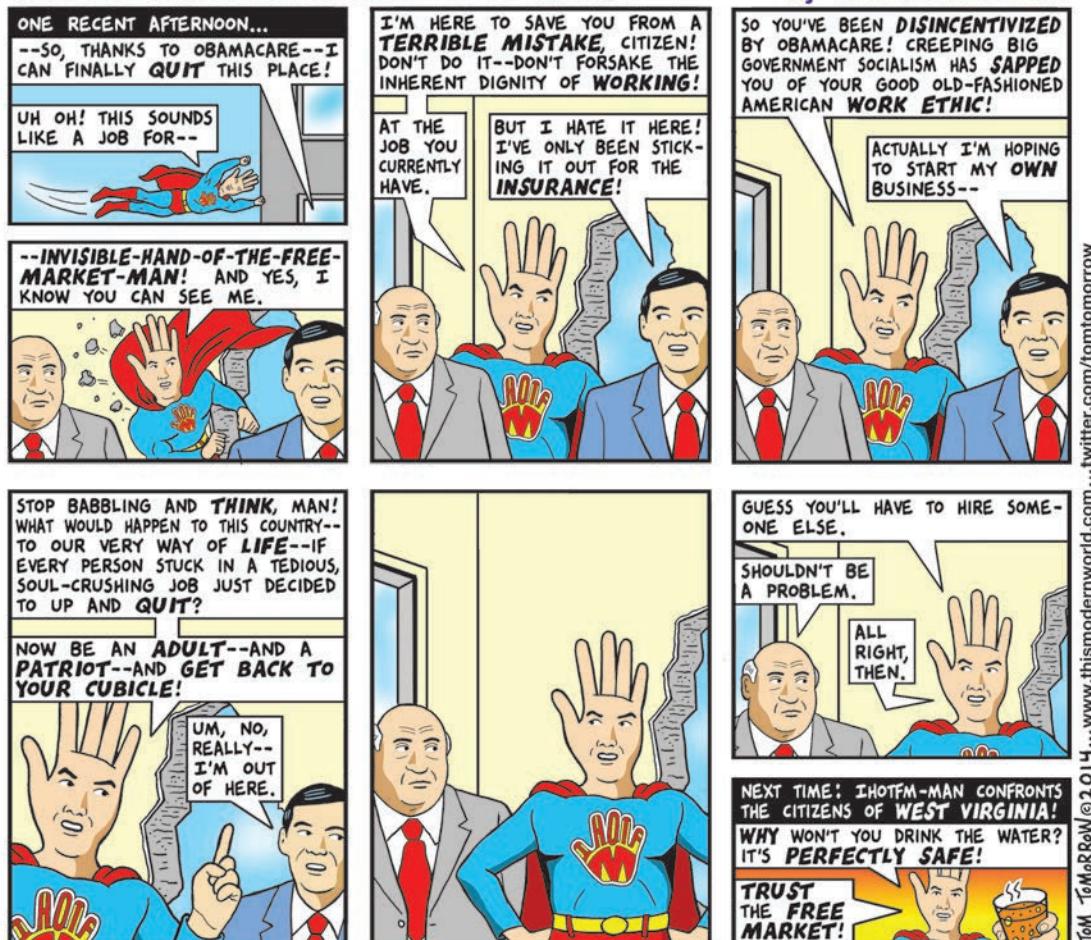
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THIS MODERN WORLD

by TOM TOMORROW

Bogus chain store study ignores small biz benefits

BY STACY MITCHELL

OPINION Earlier this month, San Francisco's Office of Economic Analysis waded into the debate over whether the city should beef up its policy restricting the spread of chain stores. In a new study, the OEA concludes that the city's regulations are harming the local economy and that adding additional restrictions would only do more damage. But this sweeping conclusion, hailed by proponents of formula retail, rests on a deeply flawed analysis. The study is riddled with data problems so significant as to nullify its conclusions.

San Francisco is the only city of any significant size where "formula" businesses, defined as retail stores or restaurants that have 10 or more outlets, must obtain a special permit to locate in a neighborhood business district. The law's impact, in one sense at least, is readily apparent: Independent businesses account for about two-thirds of the retail square footage and market share in San Francisco, compared to only about one-quarter nationally. Although chains have been gaining ground in San Francisco, the city far outstrips New York, Chicago, and other major cities in the sheer numbers of home-grown grocers, bookstores, hardware stores, and other unique businesses that line its streets.

San Francisco's policy has gaps, however, which have prompted a slew of recent proposals to amend the law. Members of the Board of Supervisors have proposed a variety of changes, such as extending the policy to cover more commercial districts (it only applies in neighborhood business districts) and broadening the definition of what counts as a formula business.

The OEA presents its study as an injection of hard economic data into this policy debate. There are three pieces to its analysis. Let's take each in turn.

First, the OEA reports that chains provide more jobs than independent retailers do. It presents U.S. Census data showing that retailers with fewer than 10 outlets employ 3.2 workers per \$1 million in sales,

while chains (10 or more outlets) employ 4.3 people.

One major problem with this statistic is that the OEA includes car dealerships. Retail studies generally exclude the auto sector, because car dealers differ in fundamental ways from other retailers and car sales account for such a large chunk of consumer spending that they can skew one's results. The OEA's analysis is a classic example of this. Because the vast majority of car dealerships are independently owned and employ relatively few people per \$1 million in sales, by including them, the OEA drags down the employment figure for local retailers overall.

If you take out car dealers, which are not subject to San Francisco's formula business policy anyway, and also remove "non-store" retailers, a category that includes enterprises like heating oil dealers and mail order houses, a different picture emerges. Retailers with fewer than 10 outlets employ 5.3 people per \$1 million in sales, compared to only 4.5 for those with 10 or more locations.

The actual difference is even a bit more than this, because chains handle their own distribution, employing people to work in warehouses, while independents typically rely on other businesses for this. And, of course, a portion of the jobs chain stores create are not local jobs; they are housed back at corporate headquarters. The OEA fails to mention either of these fairly obvious caveats.

The superior ability of non-formula businesses to create jobs is notably evident across many of the categories that generate most of the city's formula business applications, including clothing, grocery, and casual dining. The only exception is drugstores, a category in which chains appear to be supporting more jobs. But even this may not be a true exception, since most independent pharmacies focus almost exclusively on medicine, while chain drugstores are hybrid convenience stores, employing people to ring up sales of cigarettes and greeting cards.

The second and third pieces of the OEA's analysis are linked

Create more police accountability

EDITORIAL "Our department is shaken," Police Chief Greg Suhr said last week when federal indictments of six cops who had been menacing and taking advantage of poor people were unsealed (see "Crooked cops," page 13). But it was stirring for those of us who believe in social justice and government transparency to finally see action taken, three years after seeing damning video footage of cops stealing the few belongings that some people have.

Too often, widely witnessed cases of police misconduct simply slip into a black hole, shielded from public accountability by the overly broad Peace Officers Bill of Rights, which protects even the most egregious serial offenders from responsibility for their actions.

Suhr said other cops will face disciplinary action for connections to or awareness of the indicted crimes, and the ongoing investigation will go wherever it leads — but not into the command staff, as Suhr definitively said in response to a direct question from the *Guardian*. That's not good enough.

District Attorney George

Gascón — who was police chief during many of the crimes — and his commanders need to be asked the classic cover-up question: What did you know and when did you know it? Because Gascón's answer to us that he learned of problems in the SROs only when Public Defender Jeff Adachi released the videos just doesn't ring true.

Police mistreatment of single-occupancy hotels and other poor people has been well-known. It's been going on for years, and it continues to this day — as our reporters found from simply asking around at the Henry Hotel. We're happy with Suhr's reforms of SRO procedures and his decision to place cameras on more cops, but that doesn't solve the police accountability problem.

City leaders have chosen to funnel tech firms into the poorest parts of town, with the unseemly encouragement of attorney and political climber Randy Shaw, whose Tenderloin Housing Clinic runs many SROs under city contracts. And it's been done with increased police pressure on the poor, including a new police substation built to

appease and entice Twitter.

Those of us who criticized the decision to make the top cop into the top prosecutor were right that it would compromise police accountability efforts, which are almost non-existent in today's District Attorney's Office, even as the city aggressively works to "clean up" the Tenderloin and parts of town with high concentrations of poor people, such as 16th and Mission.

Adachi has been the hero behind these indictments, and he needs to be rewarded by the Mayor's Office with more funding for the police accountability unit he seeks. We can't wait three years for the feds to bring our crooked cops to justice in every case. If the DA's Office can't or won't hold officers accountable, then the city should help the Public Defenders Office play that role. The overworked Office of Citizen Complaints should also get more funding from the city's current budget surplus.

This city has broken trust with the people who need its help the most, and it's time to repair that damage. **SFBG**

together. The study concedes that, compared to chains, independents circulate more of their revenue in the local area, creating additional economic activity and jobs. But, it contends, prices at chains are 17 percent lower; enough, according to the OEA's math, to outweigh the economic benefits of this recirculation.

On the lighter side of this seesaw calculation sits the OEA's estimate of how much money local retailers circulate in the city's economy. This estimate is notably smaller than what other studies have found. When I asked Dan Houston, a principal with Civic Economics, why his firm's studies show that independent businesses have a bigger impact, he pointed to two areas where his firm's figures differ from the OEA's. One is labor.

"We're finding that local wages and operating income [at independent businesses] are much bigger, closer to 25 percent [of expenses] rather than the 15 percent the OEA finds," said Houston.

The other is spending on inventory. Civic Economics has found that independent retailers and restaurants source some of their goods locally, whereas the OEA

JOBs CREATED PER \$1 MILLION IN SALES

BUSINESSES

	LESS THAN 10 LOCATIONS	10 OR MORE LOCATIONS
All retail stores (excluding auto dealers and non-store retailers)	5.3	4.5
Bookstores and news dealers	10.5	7.7
Clothing stores	8.6	7.9
Coffee shops	27.0	18.4
Eating and drinking places	22.7	21.5
Electronics and appliance stores	5.0	4.2
Grocery stores	6.4	4.9
Limited-service restaurants	22.8	21.7
Pharmacies and drug stores	3.4	4.3

assumes that all of this spending leaves the area.

Sitting on the heavier side of the OEA's seesaw is its conclusion that chains charge lower prices. As definitive as its 17 percent figure sounds and as pivotal as it is to the study's math, it is a highly questionable number. It's based on a limited sampling of prices in which large swaths of the retail sector, including apparel stores and restaurants, were excluded.

"I just hate to see a statistic like that being used when it is so limited in what was being measured," said Matt Cunningham, another principal at Civic Economics.

It only takes a slight adjustment of these wobbly figures to produce the opposite conclusion: that formula businesses do more economic harm than good. All one has to do to tip the OEA's seesaw in the other direction is to assume a slightly larger recirculation of revenue on the part of independents and a slightly lower price advantage on the part of chains. (Just dropping the price difference to 14 percent will do it.)

Perhaps the worst aspect of the OEA's study is that it seems to float in space, untethered to what's actually happening on the ground. Many of the chains that

are clamoring to open in the city's neighborhoods are high-end retailers whose products carry a price premium. Their arrival typically drives up commercial rents, making it harder for businesses that sell basic low-margin goods to survive.

Nor does the OEA attempt to situate its analysis in the context of several peer-reviewed studies that don't just model the potential impacts of corporate consolidation, but actually track them. In a study published in *Economic Development Quarterly*, for example, economists Stephan Goetz and David Fleming report that counties that have a larger share of their

economy in the hands of locally owned businesses have experienced higher median household income growth than places dominated by large corporations.

The OEA's study will not be the city's only analytical look at its formula business policy. The Planning Department has commissioned its own study, preliminary findings of which were released this week. Among other useful statistics, the draft notes that most formula business applications are approved and fully one-quarter of the retail space in the city's neighborhoods is now occupied by chains, which suggests the permitting process is not as unfriendly to formula businesses as the law's opponents contend.

Still, this figure is much smaller than in San Francisco's more centralized commercial districts, which are not covered by the policy. Here, the chains' share of the available square footage stands at 53 percent and growing. **SFBG**

Stacy Mitchell is a senior researcher at the Institute for Local Self-Reliance and author of Big-Box Swindle: The True Cost of Mega-Retailers and the Fight for America's Independent Businesses.

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"STARING AT PEOPLE WHILE RECORDING THEM IS NOT GOING TO WIN YOU ANY FRIENDS." – GOOGLE

BY REBECCA BOWE
rebecca@sfbg.com

NEWS If one Googled "etiquette for wearing Google Glass" last week, the top search result was news of an incident involving Sarah Slocum, a social media consultant who achieved overnight international fame for winding up in a bar fight.

It started Feb. 22 when Slocum popped into the Lower Haight bar Molotov's sometime before last call. She was wearing Google Glass, a wearable computer that can surf the web, live stream, and record through a computerized prism positioned on a set of glasses in front of the right eye.

Some of those present at Molotov's — known for its cheap Pabst Blue Ribbon and punk overtones — reacted angrily to her gadget, telling her to take it off because they thought she was recording. Based on what she wrote on Facebook, she didn't begin to film until after receiving the unwanted attention.

Conflict ensued. San Francisco Police Department spokesperson Albie Esparza said, "one of the suspects grabbed the Google Glass off her face," according to the police report, "and she ran out of the bar in pursuit. She retrieved the Google Glass," only to discover later that her purse had been stolen.

Based on two separate eyewitness accounts, a male patron did yank the wearable computer off her face, but gave it back to her; that prompted Slocum's male companion to throw a punch at him and the two wound up in a tussle on the hood of a car.

Conflicting accounts aside, the incident made international news — likely because San Francisco has already earned a reputation as being ground zero for popular backlash against the tech sector and the dramatic economic shifts that have accompanied its rise.

"What makes this story special," Slocum wrote on her Facebook page, "is that no one has experienced a hate crime or been targeted for a hate crime, which is what it was, for wearing Google Glass." (Actually, the legal definition of "hate crime" only covers criminal acts motivated by bias against a victim's race, religion, ethnic origin, disability, or sexual orientation.) Slocum did not respond to Bay Guardian requests

Don't be a Glasshole

Google Glass bar fights aren't about class warfare — they're about privacy

for comment.

"I get you," one of Slocum's friends wrote on her Facebook page as the bar fight was mushrooming to epic proportions by the hour. "But when you cross boundaries you can't complain if the natives fight back! Are you aware of what it's like to try and LIVE in SF nowadays? What the techies have done to the city and the culture?"

While many have interpreted the now-infamous incident as yet another sign of simmering class tension in a city where neighborhoods are undergoing rapid gentrification, a separate issue will likely cause more flare-ups, particularly as Glass trickles into the mainstream.

Walk into a bar with a computer that doubles as a recording device mounted squarely on your face and you are going to push people's buttons, so to speak.

Glass users could easily wind up in legal hot water. Just as quickly, anyone a Glass user encounters while using the device to record could unwittingly wind up on the Internet.

In California, it's illegal to record a private conversation without all parties' consent. The computerized prism of Glass lights up when it is recording, so third parties can tell if a user is filming because his or her eyeball will be illuminated.

Even so (or if someone hacks his or her way around the light feature), it might not be totally obvious to others whether a Glass user is recording. Not everyone knows what the light means, and the device will remain fixed on the user's face whether it's in use or not.

"Google Glass does not change any of the technology-neutral laws regulating wiretapping," notes Chris Hoofnagle, an attorney at the Samuelson Law, Technology and Public Policy Clinic at the University of California Berkeley. "So for instance, a Glass user who records a conversation without the permission of everyone present will

have violated California Penal Law 530, which requires actual or implied 'all party' consent. This is the case even if the conversation is in public, so long as the participants have some expectation of privacy in the conversation."

A few weeks ago, Google published a set of guidelines formulated with input from its "Explorer" community, a group of Glass beta testers that is more than 10,000 strong (Glass, which costs \$1,500 for Explorers, is not yet available for retail).



Someone who is "creepy or rude" while wearing Glass, according to these guidelines, is considered to be a "Glasshole." To wit: "Standing alone in the corner of a room staring at people while recording them through Glass is not going to win you any friends," Google explains, apparently for the benefit of those socially maladapted Explorers who could not piece this together on their own.

But the guidelines are just that, and it's not as if Google reserves any right to deny service to people who behave like Glassholes. Google's stance is that Glass functions almost exactly like a smartphone, with the only difference being that it is positioned on the face instead of held in the hand for a liberating experience of hands-free technology. (There's another key difference: Any time content is captured via Glass, it is automatically backed up to the cloud, meaning it's instantly copied onto a server somewhere. Cellphones can do the same, or just store content offline like any other camera.)

As the manufacturer, Google's line is that it should not be held to account for how people decide to use it — on the contrary, since Explorers are considered by Google to be in a "living laboratory," early adopters are *encouraged* to imagine wide-ranging uses for it. Laws ought to govern behav-

ior rather than technology, the Google narrative goes, so there's no reason why the company should take on any more responsibility for the ramifications that Glass may cause than the manufacturer of a camera or smartphone assumes for its products.

Nor does Google go out of its way to point Explorers to California Penal Law 530, or any other sort of legal safeguard designed to protect privacy.



Yet privacy is the lightning rod at the heart of the Glass controversy — the bar fights would have never started if it weren't for people feeling that their personal boundaries were being violated. Unlike a secretive government dragnet surveillance program quietly logging all of society's digital communications, Glass is right in people's faces, with its built-in recording capability, so the very presence of the device is enough to rattle passersby.

Technically speaking, Google Glass could be used to check email, surf the web, translate a sign in a foreign language, receive step-by-step instructions for a recipe, live-stream a private exchange about a trade secret, or record some VIP snorting coke from across the room.

It could even be used in conjunction with facial-recognition software, though Google officially prohibited this use after congressional representatives expressed concern about that. Nevertheless, a facial recognition app has reportedly been developed and can be "side loaded" for use, by reconfiguring the device — and as things stand, there's no real consequence for using the prohibited software.

"Can you imagine," says John Mardikian, owner of Telegraph, an Oakland bar

that recently imposed a ban on Google Glass, "if someone recorded everything you ever said when you were drunk?"

Telegraph was the site of yet another showdown over Glass earlier this year. It culminated on an Oakland Art Murmur night when Matt Hunt, a 23-year-old Glass Explorer who had been helping Mardikian with web and social media for his bar, was physically escorted out by security after a confrontation with a bartender, Billy Agan, who'd told him to stop wearing the Google Glass. (This was before Telegraph imposed the ban.)

There are conflicting accounts over just what happened, involving messy allegations of homophobic language and assault on the one side, and defamation and unauthorized use of social media accounts on the other, all of which is contradicted by opposing parties. The sordid affair transpired between people who had existing personal ties and has since spiraled into a civil lawsuit, but the one clear outcome is that a ban on Google Glass is now in effect at Telegraph.

"I don't want it here because it's anti-community," Mardikian explained. "I want people to feel comfortable when they are here." He viewed the Molotov's incident as confirmation that banning Glass was the right choice, since allowing it appears to invite unwanted headaches.

For his part, Hunt said he rarely uses the camera function because it's low quality and he has no interest in recording people. He said he supports business owners' rights to ban Glass, but views it as shortsighted. "Wearable technology is the technology of the future," Hunt says. "What are you going to do when everybody is wearing them?"

Hunt said he welcomes the privacy debate, but believes it's rooted in misunderstanding about Glass. "I want privacy as much as you do," he said, "and I feel terrible sometimes that people think the NSA is watching them through my eyes. ... Something I hear all the time is, there's a camera on your face, and therefore it's in my face. But what about cellphones? Surveillance cameras? Where do you draw the line?" **SFBG**

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BY JOE FITZGERALD RODRIGUEZ

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NEWS Amid the political turmoil in the city around evictions of long-time San Franciscans, tech workers and progressive political activists are beginning to come together to brainstorm ways to address displacement.

Tech workers have started to attend meetings meant to spark conversation between the two opposing groups, hosted by local restaurant Casa Sanchez. Those interviewed by hyperlocal website Mission Local described the dinners as "heavy and charged," with blame for the housing crisis pointing to all sides.

Last week, Tech Workers Against Displacement Happy Hour was the latest opportunity for the two communities to come together and talk. But can tech workers become effective partners in the search for solutions to the affordable housing crisis? The happy hour was promising, but it exposed some of the obstacles.

The happy hour was partially organized by a politician running for office (Sup. David Campos, who is now running for the California Assembly), but was mostly the brainchild of two unlikely allies: SEIU labor representative Gus Feldman and Rolla Selbak, an employee at a multinational tech giant that she asked us not to name.

And therein lies one of the challenges: Will the well-paid tech workers be willing to rise up and challenge the corporate and capitalist interests that have overheated the local economy and fed the displacement crisis, the very forces that have allowed them to afford skyrocketing local rents?

AWKWARD START

Virgil's Sea Room was an apt choice for the happy hour. Five months ago and just a few blocks away on 24th Street, hundreds marched in the "Our Mission No Eviction" protest, where 71-year-old Mission muralist Rene Yanez told a tale of an artistic, vibrant Mission District in danger of losing its Latino population and its character.

The night was a mostly positive exercise in bridge-building, though it started under a blanket of tension. Activists spoke of the housing crisis at a microphone to an audience of nearly 200 tech workers and activists. Sparks flew and some left early, unhappy with what they called "activist lecturing."

But as the empty beer cans grew in number, many tech workers came up to the microphone, and even more still mingled with the housing activists in the crowd. Riders of cor-

Barroom backchannel

Can tech workers and progressive activists cooperate in the fight against displacement? Maybe, but don't tell their bosses.

porate buses figuratively (and maybe literally) clinked glasses with Erin McElroy, one of the leaders in the Heart of the City protests that have blockaded Google buses.

Yet most tech workers didn't want to come out of the closet and identify with this nascent movement. Seeing a reporter with a notepad in hand, they shrank away. Those who did speak identified themselves in hushed tones accompanied by furtive glances. One man who identified himself as a tech worker laid down some rockin' slam poetry at the microphone. When we told him we tweeted his performance, the tall, broad-shouldered techie flew into a panic.

"Please, please, please, you have to delete it. They can't know I was here," he told the Guardian, with panic in his eyes and sweat dripping down his forehead. He wasn't alone in his worry.

One verified Google employee the Guardian initially spoke with on Twitter mingled with activists as well. "We're not so different, we all want the same thing," he told us. But even he was adamant that he not be identified.

One software engineer from a rideshare company, Eric Butler, did not want his company named. When asked why he came out to talk to housing activists despite his concern, he said, "The issue of displacement hits everyone."

In recognition of that, those from San Francisco that night called for tech workers to advocate for change from the inside, where they carry the most leverage and the most power. But that hasn't happened yet, at least not publicly.

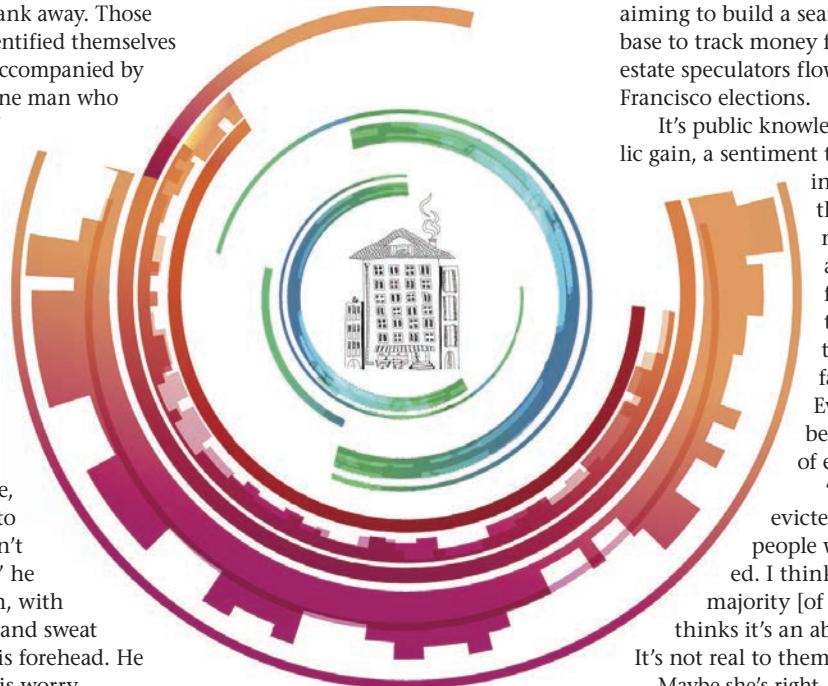
"They want to talk, but their bosses have ordered them not to," McElroy told us. "It's pretty intense."

The tech workers could be the city's strongest allies, if only they would challenge their employers and those invested in their compa-

nies. Already, a few tech workers are joining in solidarity.

IN BOTH CAMPS

Kelsey Gilmore-Innis lives in the Excelsior District and works at a tech startup. "I'm part of the system," she told us. But she's also a San Francisco native.



"My friends are SF native dirtbags who freestyle rap at any party, anywhere," Gilmore-Innis, 27, said of her San Francisco roots. And like many of us, she had an eviction story to tell.

"We weren't formally evicted, but were bought out, a precursor to the formal eviction processes. Eventually our whole block in Bernal Heights was replaced," she said.

Her experience with eviction galvanized her. Though she has one foot in the tech camp, her other foot is firmly in the world of activism.

The Anti-Eviction Mapping Project targets serial real estate speculators responsible for the evictions of long-term San Franciscans in the effort to make a buck, and in her off hours Gilmore-Innis works side by side with McElroy, the project's rabblerousing leader.

To tech workers, that may sound like an Uber employee working side by side with a cabbie. But for Gilmore-Innis, it's a part of her San Franciscan heritage. She's proud

of San Francisco's rich activist history, speaking fondly of inheriting the legacy of Harry Bridges, leader the historic 1934 General Strike in San Francisco.

She channels activism in a uniquely technological way, gathering campaign finance data for the Anti-Eviction Mapping Project, aiming to build a searchable database to track money from shady real estate speculators flowing into San Francisco elections.

It's public knowledge for public gain, a sentiment tech workers

inspired with their fight for net neutrality and Internet freedom. But that's a fight tech workers are familiar with. Eviction may not be in their realm of experience.

"I've been evicted and know people who were evicted. I think the grand majority [of tech workers] thinks it's an abstract plight. It's not real to them," she told us.

Maybe she's right, but not every tech worker is at a billion-dollar corporation. For some in the startup world, displacement is all too personal.

ART AND TECH

Matt Conn was one of the many new tech workers in the city who's built a startup from the ground up. His former company, Root Music, cashed in big, raising over \$20 million and morphing into BandPage. Conn is now CEO and founder of the video game company MidBoss. He and a few others created the first LGBT video game convention, "GaymerX," which drew national attention from the gaming and mainstream press. Put simply: He's made it.

But just a few years ago, Conn often slept on BART trains. And no, we're not talking the occasional nap. This was life.

"I would get on really early in the morning and ride it four or five hours. You get on at Powell and you get a really good nap for \$1.50. When I first came out to the

West Coast, I knew I wanted to be here. I ran out of money, and it was a cost-effective way to stay in San Francisco," he told the Guardian.

Now he's calling out the tech industry's practices through MidBoss' new game "Read Only Memories," a science fiction game featuring a journalist as protagonist who is trying to save a kidnapped friend from a shadowy tech company.

In Conn's game, cyberpunk future San Francisco will be a frightening free-for-all grab for people's data, even more so than now. It also features many queer characters throughout, an effort to show a future where the LGBTQ community is accepted in everyday life.

His game allegorically challenges the city's future, showcasing a highly gentrified city from Chinatown to "New Candlestick" — a not too subtle jab at the city's culture war today.

Conn has been there. He's lived displacement. Is that why he'll speak out against tech where others won't? His answer was different than the one Gilmore-Innis gave us.

"It's a culture that's very cult-like in a way, where people don't want to focus on the negative," he explained. His company is now crowdfunded, but that wasn't always the case. "At BandPage, we had multiple investors who also represented Netflix and other big names. I had to be careful in public not to knock something one of our investors had a holding in. You don't want to be 'that guy.'"

It all goes back to the money, he said.

"For most, like Google, their money came from billionaire and multimillionaire venture capitalists. No one wants to be the one speaking out against them," he said.

He may have a point. The powerful venture capitalist Ron Conway, "The Godfather of Silicon Valley," is ever-present at Mayor Ed Lee's side. That's power in the tech world and the municipal one. Maybe it takes a bigger player in the tech industry to "come out," to inspire tech workers to push for egalitarian values.

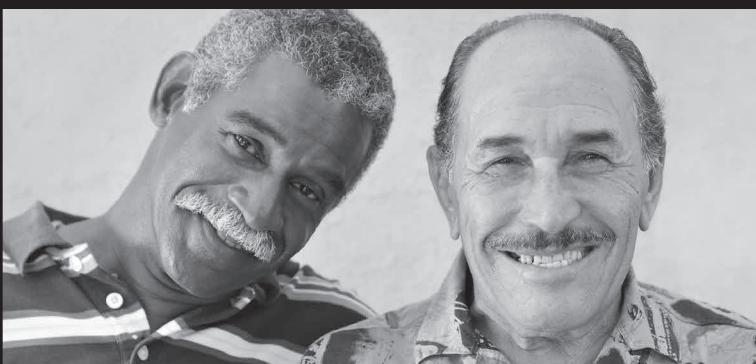
CHANGING THE CONVERSATION

In a recent interview with the Wall Street Journal, Salesforce CEO Marc Benioff, head of one of the largest tech companies in the city, echoed sentiments made by every activist who's ever blocked a Google bus.

"(Speculators) are using the Ellis Act during this unbelievable boom time to toss everyday residents out of their homes," he said. "I think it's unfair and I think it has to change. I think these buses — which if CONTINUES ON PAGE 12 >>

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Neighborhood news hole

Mission Local dropped by its fiscal sponsor, continuing the decline in city reporting resources

BY JOE FITZGERALD RODRIGUEZ

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NEWS The San Francisco Chronicle and the San Francisco Examiner are the city's largest mainstream newspapers, but their reporting staffs have been gutted by layoffs over the last couple decades, leaving hyperlocal blogs and community newspapers to fill the reporting gaps. But now it appears the hyperlocal blogs, a good source of neighborhood news, are also facing hard times.

A memo released last week revealed a striking split that could affect media coverage in the Mission District: hyperlocal news site Mission Local is being dropped by its main fiscal sponsor, the University of California Berkeley Graduate School of Journalism.

"It's now time for Mission Local to take the next step and re-launch itself as an independent stand-alone media operation," J-School Dean Edward Wasserman wrote in a department-wide memo. "That means ending its role in the J-School's curriculum."

Mission Local is a journalism lab for the UC Berkeley graduate students, covering everything in the Mission District from the Tamale Lady to Google bus riders. It's popular in the neighborhood, reaching as many as 100,000 unique visitors a month. In keeping with its locale, the website is available in English and Spanish.

The UC Berkeley graduate students serve as the site's reporters and a little bit of everything else, from advertising sales to audience-building. That was a problem, Wasserman wrote.

"That's not really what we do," he wrote. "Those are specialized areas, and the J-School doesn't have the instructional capacity to teach them to a Berkeley standard of excellence."

But the main issue seems to be cost. "It's an expensive undertaking," he wrote. This and other hyperlocal sites were initially funded with grants from the Ford Foundation, but UC Berkeley started picking up the tab when they ran out, among other fundraising avenues.

Lydia Chavez, a professor at the J-School and the

head of Mission Local, told the Guardian she disagreed with Wasserman's decision, and with his reasoning.

"To be clear, I would have preferred to have Mission Local and the other hyper locals at the core of the school's curriculum," she said. And as for cost, she contests that Mission Local raised many funds on its own — Mission Local's cost to UC Berkeley was minimal, she said.

But tales of Mission Local's demise would be exaggerated. Alex Mullaney is the editor in chief of the Ingleside Light, a neighborhood paper in the Ingleside District. He speculated that Mission Local's financial independence may thin out the staff, but it could help it find its footing editorially.

"I think it's probably best for the publication," Mullaney told us. "It could gain permanent staffers rather than students, who are fleeting."

Mullaney's paper is a testament to the power having a permanent presence in the neighborhood. Walking in the Ingleside district, he waves at shop owners he knows, and walking into The Ave Bar for him is like a homecoming, as bartenders and patrons alike give him warm, drunken hellos.

Most local papers are similarly embedded in their communities, sometimes leading to stories that are picked up by larger papers. The Ingleside Light was the first to report on the rise of Internet gambling cafes, and subsequent rise in crime, in the Excelsior. The Examiner later picked up the story, publishing the neighborhood's plight to the city at large.

Eventually the SFPD moved in and broke up one of the largest gambling Internet cafes, Net Stop, a victory for the neighborhood.

It's safe to say Mullaney has his thumb on the pulse of the Ingleside, but although he partners with City College and San Francisco State students, he has two stable freelancers.

Similarly entrenched in their neighborhood, the West Side Observer ran a column from Laguna Honda Hospital whistleblower Derek Kerr for years, who famously outed money scandals there. The Central City Extra in the Tenderloin continues to report on the conflicts and successes



of Twitter's new presence in the area.

Though neighborhood papers have always been part of the city, the past few years have seen a rise in financially independent hyperlocal neighborhood blogs, whose ranks Mission Local will now join.

From Haighter to Mission Mission, Richmond Blog SF to Castro Biscuit, they cover almost every nook and cranny of San Francisco. Even a Muni line has exclusive coverage in the form of the N-Judah Chronicles.

Roy McKenzie, 31, is a web developer who runs Castro Biscuit. Though the blog had humble beginnings, lately it's taken on heavy stories such as Sup. Scott Wiener's campaign funding, alleging he took big bucks from developers with interest in evicting tenants.

"When I wrote that I thought I'd get some blowback. The money is dirty not in that it's being laundered, but it's tied to people who are tainted through evictions," McKenzie said. Castro Biscuit first took off with his early and extensive coverage of the Castro nudist controversy. McKenzie says he covers stories he feels will be on everyone's lips, which he susses out through his love of the Castro.

"This is my neighborhood, I live here, and it's more interesting than you think," he said.

Mission Local does the same. It spent over a year fact checking the Chronicle's coverage of Mission vacancies, exploring the arguments for and against opening a new outlet of the chain American Apparel in the neighborhood.

Castro Biscuit though isn't McKenzie's main job, but a hobby, he said, which doesn't spell financial wonders for Mission Local.

Perhaps a better comparison would be the Mission's El Tecolote, which fundraises through its parent nonprofit, Accion Latina. It holds art gallery openings, fundraisers, and parties throughout the Mission, and even in the backyard patio of its newsroom on 24th street.

Chavez told us she isn't willing to walk away from Mission Local despite any funding challenges.

"The Mission is now ground zero for so much that is happening in the city and the country that if I walked away from it now," she told the Guardian, "it would be like walking away from a terrific story." **SFBG**

BARROOM BACKCHANNEL

CONT>>

you hang out in the Mission, [they come] every five minutes — they've got to be massively regulated... (and) we need to get the tech community giving back more aggressively."

As a native San Franciscan, he has reason to be invested in this place, and reason to call for change. Maybe some will listen. In fact, some of the biggest players may be starting to get the message.

Google's \$6.8 million donation to Free Muni For Youth may stall talks about permanent funding, City Hall insiders told us, but at least its heart seemed to be in the right place. Conway pledged to form working groups that may bring computer coding education into SFUSD schools, though no formal plans have been announced. Last week tech companies joined in the fight for Ellis Act eviction reform on the state level.

One of the organizers of the Tech Workers Against Displacement Happy Hour, Rolla Selbak, said she may host another one just like it, or help someone else do it. The demand is high.

Tech workers and activists expressed ardent interest in another night just like it on the group's Facebook page. Others wrote into the San Francisco Chronicle to lambast its negative slant to the event, saying the event led to frank and honest discussions.

Though we spoke with her at some length, Selbak encapsulated the night best in a piece she wrote for the Huffington Post the day we went to press.

"By the end of the night, it was very apparent that the imaginary divide between fictional groups had melted, and we all saw each other as simply people, working together to bring change," she wrote. "A tech worker and an activist walked into a bar... and it was awesome. You should try it, too." **SFBG**

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BY STEVEN T. JONES

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NEWS It's a bombshell police scandal befitting San Francisco's restive mood, dropping at a time when simmering class tensions have been making national news, and one more example of how the poor are getting trampled by those with power.

As politicians and tech titans were trying to make the gritty central city more welcoming to corporations and their workers three years ago, a half-dozen plainclothed police officers were allegedly abusing poor people, illegally busting into their rooms, stealing anything that had value, forcing criminals to sell stolen drugs for them, and repeatedly telling lies in police reports.

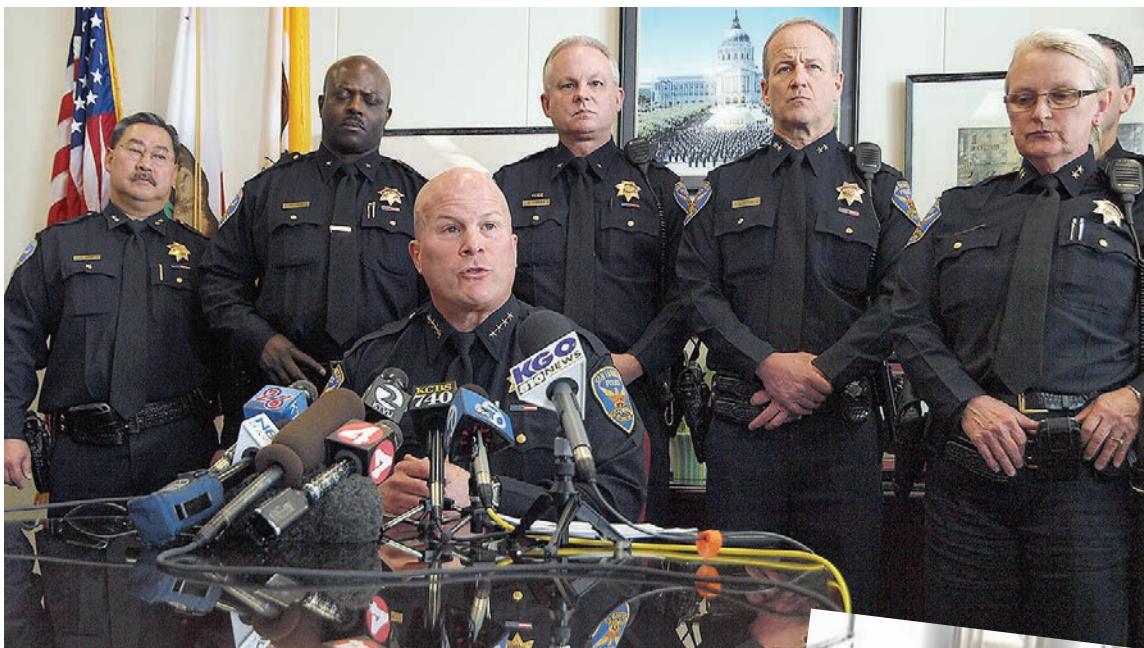
When the targets of these abuses complained to the authorities, they were dismissed or ignored. Only when Public Defender Jeff Adachi and his investigators found and publicly revealed damning video surveillance from the targeted single-room occupancy hotels did federal authorities launch an investigation.

Adachi held press conferences in March and May of 2011 showing officers brutalizing SRO residents and leaving their rooms with laptops and other valuables that were never booked as evidence. When Greg Suhr was sworn in as police chief in April 2011, he put the officers on administrative duties, forced some to give up their weapons, changed department policies to deter cops from barging into people's rooms without warrants or probable cause, and cooperated with the Federal Bureau of Investigation on the case.

That investigation resulted in federal grand jury indictments that were unsealed on Feb. 27, charging six SFPD cops with a variety of serious charges, including civil rights violations and conspiracies, theft, extortion, drug conspiracies, and falsification of records.

They are Officers Arshad Razzak, Richard Yick, and Raul Eric Elias, who worked in Southern Station, dealing with residents of SoMa SROs; and Sgt. Ian Furminger, Officer Edmond Vargas, and Reynaldo Vargas (who Suhr says was dismissed from SFPD for unrelated reasons as the investigation got under way), who worked in Mission Station, where the drug conspiracy allegedly took place, on top of shakedowns in Mission District SROs.

All defendants are facing more than 20 years in prison (except Elias, who faces 10 years for civil rights conspiracy and one year for deprivation of rights under color of law). The Southern Station defendants are



Crooked cops

SFPD officers indicted for abusing and stealing from the poor

also facing \$250,000 in fines. The Mission Station defendants face \$1 million in fines on the drug conspiracy charges, which allegedly involved having informants sell a few pounds worth of marijuana seized by police.

Attorney Michael Rains, who represents Razzak and has been designated by the San Francisco Police Officers Association as a spokesperson for the others, told the *Guardian* that all the defendants had difficult undercover jobs in the murky world of informants and drug dealers.

"There was sloppiness in the reporting [in officials police reports], but sloppiness doesn't rise to the level of criminal activity," Rains told us, questioning the credibility of witnesses who have criminal records and the reliability and context of the video evidence.

But Suhr strongly condemned the behavior outlined in the criminal complaints, telling reporters that other SFPD officers connected to the case may still face disciplinary action and that, "My officers know I will not have dishonest cops among us."

He called the indictments a serious blow to the SFPD, appearing to choke up with emotion.

"Our department is shaken," Suhr, who has been with the SFPD more than 30 years, told reporters. "This is as serious a matter as I've ever encountered in the Police Department."

Yet Suhr also distanced himself

from scandal, telling reporters, "This conduct occurred before my time as chief."

Most of the alleged crimes happened under former Police Chief and current District Attorney George Gascon shortly before he made that transition, one in which critics at the time raised concerns about whether he could be an effective watchdog of SFPD misconduct. That conflict of interest was what sent this case to the feds.

"It is extremely disappointing that the officers violated the trust of the community and tarnished the reputation of all the hard working men and women in uniform," Gascon said in a press release.

During a brief press conference that afternoon, Gascon denied responsibility for the misconduct: "Anytime you have a large organization, you are going to have people who operate outside the boundaries of what is acceptable."

Asked by the *Guardian* when he became aware of allegations that his officers were abusing SRO residents, he said, "We became aware at the same time everyone else did, when the videos came out."

Gascon's Press Secretary Alex Bastian cut the press availability off after 10 minutes so Gascon could prepare for his State of Public Safety speech that afternoon, but Bastian told the *Guardian* he would get answers to our questions about



the office's police accountability record.

"When appropriate, we ensure the integrity of the system is not compromised by referring cases to other prosecuting agencies. In the abundance of caution, when this case was brought to my attention, I referred the case to the federal authorities to safeguard a thorough investigation and guarantee maximum consequences," Gascon said in a prepared response, while Bastian ignored our requests for more responsive answers to our questions.

But Adachi says these indictments are just the tip of the police misconduct iceberg, charging that police officers routinely lie in police reports and in court to justify illegal searches and other abuses of defendants who are poor or have drug problems, knowing that judges and juries tend to believe cops over criminals.

"The indictments today are a victory for ordinary San Franciscans," Adachi told reporters, emphasizing that in addition to personally profiting from the shakedowns, these officers were also submitting false testimony in perhaps hundreds of cases, including about 100 that his office has gotten dismissed. "These allegations not only involve violations of the constitutional rights of our clients, but also lying on police records

that were used to send individuals to prison based on the testimony of these officers."

Residents and employees of the Henry Hotel, one of four SROs involved in this case, told the *Guardian* that the indictments are a rare repudiation of police mistreatment of SRO residents, which they say continues to the day.

"A lot of these people need help. They need guidance. They need a program. They need somebody to motivate them to go to their programs, not a fucking cop who keeps harassing them," Jessie Demmings, a manager at the 132-room Henry Hotel on Sixth Street, told the *Guardian*. "They try to take that one step to go forward and then when you come outside you get greeted by a fucking cop having a bad day."

Even though new SFPD policies prohibit officers from using passkeys to enter people's rooms without a warrant, Demmings said it still happens. "The reason why we give the passkey is because they always threaten we're gonna kick in the door, we gonna have a batton ram come and bust the door in," he said.

Adachi cited his office's long history of cases in which "officers were barging into rooms without warrants and they were lying about it in police reports."

Cases of police abuse are handled by the city's Office of Citizen Complaints, but its work is shrouded in secrecy, thanks to the California Peace Officers Bill of Rights, and officers rarely face serious consequences for their actions.

"We do have complaints with regard to the conduct within the SROs and we have made policy recommendations to the chief," OCC Director Joyce Hicks told reporters at the SFPD press conference. She called the indictments "extra serious because it implicates the Fourth Amendment and people's rights."

Adachi said that after revealing the videos in 2011, he persuaded Mayor Ed Lee to fund two positions in his office investigating police misconduct, but the Mayor's Office defunded those positions after a year and ignored Adachi's calls to restore them (as well as Bay Guardian calls for comment on the issue).

"We felt like the public needs to know about this," Adachi said of the behavior revealed by the federal investigation. "What happened today is significant, and I think it will have deterrent effect." **SFBG**

Sabrina Rubakovic and Brian McMahon contributed to this report.

Staying alive

Support group addresses AIDS Survivors Syndrome and the challenges of cheating death

BY JOAQUIN PALOMINO

news@sfbg.com

NEWS By all accounts, Tez Anderson shouldn't be alive today. When he contracted HIV in 1981, doctors gave him only two years to live. Somehow, he managed to outlast that prognosis by three decades.

"People ask me how I'm still here, and honestly, I don't know," he told the Guardian during an interview in his small office above Harvey's Restaurant in the Castro. "I would get these little reprieves — two more years here and there — and I just got used to living like that."

Muscular and energetic, Anderson has a surprisingly light-hearted demeanor for someone who has lived with death for his entire adult life, but there's no denying that he has been through a severe and sustained trauma.

By 1992, AIDS had killed more residents of San Francisco than all four major wars of the 20th century combined. As a result, Anderson watched an entire generation of his friends — people whom he cared for and loved — succumb to the virus.

The loss has taken its toll. For years, Anderson suffered from severe anxiety, deep depression, and rage. At times he even considered suicide. While driving the windy hills of San Francisco, Anderson would occasionally imagine letting go of his steering wheel, sending his car careening down the hill.

"I was planning it out so that it would look like an accident," he said. "I didn't want people to be hurt by the fact that I killed myself."

Like Anderson, many AIDS survivors suffer emotional ailments akin to post-traumatic stress disorder or survivor's guilt. Walt Odets, a Berkeley-based psychologist who has worked with hundreds of gay men who lived through the AIDS epidemic, is convinced that a mental health crisis is unfolding among long-term HIV survivors.

"There's an inability to live with vitality, to live with richness, to get up in the morning and feel like you have a future, if only for the day," he told us. "We're losing a lot of vital lives over this."

Anderson believes that many

AIDS survivors have a definable psychological syndrome. Last January he decided to give it a name: AIDS Survivor Syndrome, or ASS for short (the acronym was intentional). He and two friends, Michael Siever and Matt Sharp, have since formed the group Let's Kick ASS.

Every Tuesday, they host a meditation class, and on Saturdays they convene at the Church Street Café for coffee and conversation. On the third Wednesday of each month, the group puts on large workshops and forums.

Just like during the 1980s and 1990s, when HIV-positive people built a social movement around AIDS, Let's Kick ASS is trying to unite the community in the face of hardship.

"There's nothing that will take away or fully heal this wound," said Gregg Cassin, who has had HIV since the 1980s and works closely with Let's Kick ASS. "But as we learned from the early days of the epidemic, coming together as a community is where the healing takes place."

COMING TOGETHER

On a warm evening last September, Anderson hustled to set up tables and chairs in a large event space at the LGBT center on the outskirts of the Castro. It was the first town hall meeting for Let's Kick ASS, and he had no idea what to expect. At most, he thought that 50 people would show up.

At around 6:30pm the first guests started to arrive. Then a few more people trickled into the room. By 7pm, every seat in the house was taken, and people were wedging into any available nook and cranny. Some of the attendees hadn't seen each other in years and were hugging each other.

"I was blown away by how many people wanted to hear about the group," Anderson recalled. "It felt like a class reunion."

In the end about 200 people — almost all HIV-positive men over the age of 50 — came to the town hall. People shared stories from the past and discussed how to support each other in the future. Siever noted that many of those who came to the meeting had lost touch with the broader gay community.

"We opened up a space for them to come together that needed to be



opened up, but wasn't there anymore," he said. "It was, and still is, amazing."

It may seem odd that only now, more than 30 years after the Center for Disease Control first reported HIV in the United States, survivors are showing symptoms of severe emotional trauma. But such a delay isn't uncommon; it wasn't, for example, until the mid-1960s that psychologists first noticed "survivor guilt" among those who lived through the Holocaust.

"Many people believe that after a huge disaster, whether it's AIDS or something else, it takes about two decades for people to finally get to a place where they're ready to process and heal," said Robert Grant, who has studied AIDS since 1982 and is now a researcher at UCSF's Gladstone Institute. "People are just now starting to figure out what happened to them."

Processing such a massive loss can cause a host of psychological ailments. Last year the San Francisco AIDS Foundation started a group for aging gay men called the 50-Plus Network. When asked what their "biggest issue" was, an overwhelming majority of the participants said social isolation.

"If you have strong connections with people and they keep dying, pretty soon you pull back," said Jeff Liephart, senior director of programs and services at the SF AIDS Foundation. "The unconscious sense is, 'if I create a new relationship, they're just going to die too.'"

Along with feelings of isolation, Liephart said many AIDS survivors are bewildered by the fact that they survived the epidemic. Being HIV-positive during the crisis years was like knowing you had a time bomb inside of you that could go off at any moment.

"If you're in a life-threatening situation like that you can't process stuff," he explained. "Your brain just won't let you do it."

STILL HERE

Anderson has spent over three decades fighting HIV. In 1993 — just prior to being diagnosed with AIDS — he had his first opportunistic infection and came down with pneumocystis pneumonia. Several years later his T-cell count dropped to 12, a dangerously low level. Today, Anderson suffers from severe neuropathy in his hands and feet and is technically disabled.

Still, he has the virus more-or-less under control, and in 2005 he decided that AIDS wasn't going to kill him in the immediate future. This seemingly positive insight triggered a full-blown psychological crisis.

While working on a movie production with an ex-boyfriend (Anderson co-wrote the screenplay for the 2006 movie *The Night Listener* starring Robin Williams) he became noticeably agitated and was quick to get into verbal altercations. Within a year he had pushed away most of his friends.

Anderson partially attributes his self-destructive behavior to the realization that he might live into old age, a thought he never considered during his entire adult life.

"I spent so many years planning my own funeral, preparing everyone around me for my death, and I never planned for my future," he explained. "Being so intimate with death does something to your head. It makes you unable to make long term plans."

Only now, at age 53, is Anderson getting ready to live a full life. When asked about retirement, he let out a

chuckle. He has no 401(K), Roth IRA, or contingency plan. Many of his HIV-positive friends over 50 are in a similar predicament, but he's optimistic that if they come together, they'll be able to figure out a solution.

Over half of the people with AIDS in San Francisco are older than 50. As a result, AIDS service providers in the city have started paying much more attention to the mental and physical health ailments unique to long-term survivors. In 2012 UCSF started the Silver Project, which offers medical and social services to older people with HIV. The AIDS Foundation runs the 50-Plus Network, and the Alliance Health Project has been running a support group for gay men over 50 for the past five years.

These organizations all do similar work to Let's Kick ASS, but Anderson believes his group is different in one fundamental way: It's a nonhierarchical grassroots effort focused on peer-to-peer support. This philosophy was apparent at a recent Let's Kick ASS town hall meeting, where a group of about two dozen men — mostly older, gay, and white — sat in a circle and shared why they had come to the event.

"I've put all of my experiences into a box, and I'm here to open up that box," one man said. "I'm here to find my community again," another added.

Anderson was quiet throughout most of the meeting, but he chimed in a few times. At one point, he reminded everyone in the room that the space belonged to them.

"We have 20 years until the real curtains fall," he said, "and we have a chance to make those next 20 years amazing."

After Anderson made his comments, he sat down, crossed his arms, and listened closely as the group continued sharing its stories. The man, who had recently contemplated suicide, now has a new appetite for life.

"I read Joseph Campbell a while ago, and I remember him saying, 'follow your bliss,' find that thing that you're passionate about and do it whatever it takes," he said. "I've found my passion, and now I'm not angry, I'm not depressed, I'm not anxious, I have a happy home life. I've found my passion, and I have a community again." **SFBG**

On March 15, Lets Kick ASS is hosting a benefit at the Castro Theatre, where actress Rita Moreno will be interviewed on stage after the screening of her film, Putting on the Ritz. The group is also planning the first National HIV/AIDS Long-Term Survivors Awareness Day on June 5.



NO COAL FOR OAKLAND PORT

A company that operates a coal mine in Colorado has been looking to ship its fossil fuel products to Asia via the Port of Oakland.

A coalition of environmental organizations sounded the alarm that the Board of Port Commissioners was considering a lease proposal from Bowie Resource Partners to operate a coal export facility at Oakland's Charles P. Howard Terminal.

Another proposal submitted for consideration, from California Capital Group/ Kinder Morgan/MetroPorts, could also lead to coal exports, said Jess Dervin-Ackerman, conservation organizer for the Bay Chapter of the Sierra Club.

"We've really reduced our use of coal in this country, but that means we've just been sending it to Asia," Dervin-Ackerman noted.

In addition to the global concerns about exacerbating climate change by shipping coal to be burned in power plants in Asia, where there are weaker environmental protections, environmentalists are worried that Oakland neighborhoods could be impacted by pollution from rail operations and fine coal dust that could leave airborne traces behind as it is transported to the marine terminals.

Bowie proposed to ship not only coal, but petroleum coke, a pulverized fossil fuel that is illegal to burn in California. Already 128,000 barrels of this product, called petcoke for short, are shipped daily from throughout the state.

The Port of Oakland staff, however, has recommended rejecting the proposals from both entities.

"Staff believes that Bowie's proposed use and operation of the property raises environmental concerns related to the handling of commodities such as coal. Environmental concerns about handling commodities such as coal stem primarily from issues of fugitive dust and climate change," a staff report noted. "Port staff believes that operations such as those proposed by Bowie conflict

with recently adopted Port policies and programs intended to create or support environmental sustainability."

In the face of opposition from environmentalists and the staff, the board voted against the proposals on Feb. 27. (**Rebecca Bowe**)

REGISTER YOUR BIKE

A new program registering San Francisco bicycles and their owners enrolled just over 500 bicyclists in its first two weeks, a small success story in the effort to reunite riders with their stolen bicycles.

The program in question is Safe Bikes, a joint venture between the SFPD and SF Safe. Cyclists can log onto its website, register their bike's make and model, and when victims report a bike theft to police they can be reunited with their two-wheeled friend just as easily. There are 75,000 bike riders a day in San Francisco, according to the Budget and Legislative Analyst's office, a buffet of tantalizing goods for bike thieves.

More than 500 bikes are a small dent in that number, but for only a two-week start it isn't too bad. Safe Bikes Manager Morgan St. Clair said it's only just begun its outreach. Next month it plans to host an event at Twitter headquarters, where it'll give away 50 Kryptonite locks, funded by the San Francisco Police Officers Association.

"We've only gone to three bike shops so far," she said. But in the coming months St. Clair and her team of 15 volunteers have a city full of shops they plan to visit.

An estimated 4,000 bicycles were stolen from riders in 2012, though only 812 were reported to police. St. Clair said there is a perception problem.

"They think the police department isn't doing anything and say 'oh, what the heck,' and don't think they'll ever get it back," she said. "We're trying to change that mentality."

In fact, the SFPD has been a strong driver of getting bikes back into the hands of owners, mostly at the behest of Officer Matt Friedman. He runs @SFbiketheft, a Twitter handle that tries to recover stolen bicycles and link them to owners.

"We really want people to report more bicycle thefts," St. Clair said. And to have those reports be effective, people need to register their bikes. (**Joe Fitzgerald Rodriguez**)

CONTINUES ON PAGE 16 >>

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NEWSOM MISSES THE TRAIN

As California struggles to reduce its greenhouse gas emissions and meet the long-term transportation needs of a growing population, officials from Gov. Jerry Brown to Mayor Ed Lee have steadfastly supported the embattled California High-Speed

Rail Project, which Lt. Gov. Gavin Newsom recently withdrew his support from. California now has until July 1 to find funds to match the federal grants.

It's not exactly surprising that this calculating and politically ambitious centrist would cave in to conservatives like this, particularly as Newsom tries to set himself up to succeed Brown in four years. But it's a sharp contrast to more principled politicians like Brown, and to those trying to create the

transportation system future generations will need, as President Barack Obama took a step toward doing by announcing new federal transportation funding.

US Transportation Secretary Anthony Foxx is also taking part in the three-day High Speed Rail Summit, sponsored by the United State High-Speed Rail Association, that began Feb. 25 in Washington DC. Its theme was Full Speed Ahead.

"Secretary Foxx's experience

at the local level as mayor of Charlotte is extremely valuable for shaping national transportation policy. We look forward to working with the Secretary to advance high speed rail in America across party lines," USHSRA President and CEO Andy Kunz said in a press release.

While Newsom's new tack may play well with myopic, penny-pinching, car-dependent moderate and conservative voters, many of his allies and constituents were furious with his about-face on a project that promises to get riders from downtown San Francisco to downtown Los Angeles in less than three hours.

Among those unhappy is San Francisco resident Peter Nasatir, who forwarded the Guardian a letter that he sent to Newsom's office, which concluded, "High-speed rail is coming. The economy demands it, the environment demands it, and Central Valley population growth demands it. You may get some votes from moderates in the short run, but in the long run, you have positioned yourself as the most prominent person in the state to be on the wrong side of history." (Steven T. Jones)

the Bay Guardian that the company has contributed a collective 1,400 hours of volunteer service to uphold the company's end of a community benefit agreement deal with the city, a requirement for those receiving the local tax breaks.

"Link-SF was part of the community benefit agreement," Maleshefski confirmed. The smartphone app, designed for use by homeless and low-income people seeking services, provides data on food, shelter, medical, or employment assistance programs. "It's empowering for the users." (Rebecca Bowe)



WEDNESDAY 5

DEBATE: SUPERVISORS CAMPOS AND CHIU RUN FOR ASSEMBLY

Potrero Hill Neighborhood House, 953 De Haro, SF. www.phdemclub.org. 7:30pm, free. Potrero Hill Democratic Club presents what promises to be a lively debate between two members of the Board of Supervisors running to succeed Tom Ammiano in the State Assembly, District 17: David Campos and David Chiu. The two Davids, both Harvard-educated attorneys, agree on a lot — but the debates are a forum where their differences can be brought into sharp focus. Which David do you want to represent you in Sacramento?

THURSDAY 6

TRANS IN THE TENDERLOIN SINCE THE 1960S

The GLBT Historical Society, 4127 18th St., SF. www.glbthistory.org. 7-9pm, \$5 general admission, \$3 for students. Hear about San Francisco's transgender Tenderloin history, from the era when "screaming queens" acted up at the 1966 Compton's Cafeteria Riot to today. Stories will be shared by four individuals with decades of firsthand experience in the neighborhood: a former sex worker, an ex-hair fairy and veteran transwoman activists. Moderated by GLBT History Museum curator Don Romesburg, this roundtable will feature Tamara Ching, Felicia Elizondo, Ronnie Lynn, and Veronika Fimbres.

WHERE HAS ALL THE WATER GONE?

Berkeley Fellowship of Unitarian Universalists' Hall, 1924 Bonita, Berk. www.transitionberkeley.com. 7pm, \$5-\$10 suggested donation. Join Transition Berkeley will host this evening of film and conversation about water. Watch part of "Last Call at the Oasis," and join in on a discussion about solutions. Speakers will include Matt Freiberg of the Berkeley Climate Action Coalition as well as experienced gardeners and homeowners who have mastered water conservation techniques.

SATURDAY 8

PROTEST AGAINST THE NUDITY BAN

Jane Warner Plaza, Market and Castro, SF. www.mynakedtruth.tv. 12pm, free. Another protest against the nudity ban will occur on International Women's Day, focusing on women's rights to body freedom and lack thereof. Join naked, dressed, or top-free. It is legal for women to be top-free in San Francisco.

TUESDAY 11

DAY OF ACTION: THIRD ANNIVERSARY OF FUKUSHIMA MELTDOWNS

Japanese Consulate, 50 Fremont, SF. nonukes-action.wordpress.com. 3-4:30pm, free. Three years ago, an earthquake and tsunami ravaged Japan. The aftereffects are still felt today, as radiation from the Fukushima nuclear plant continues to threaten lives. We are taking to the streets to demand action against the Tokyo Electric Power Company, which has been bungling the remediation efforts. Join for an assembly of short speeches and delivery of a letter to the consul, then march to Union Square to rally in support of Japan. **SFBG**

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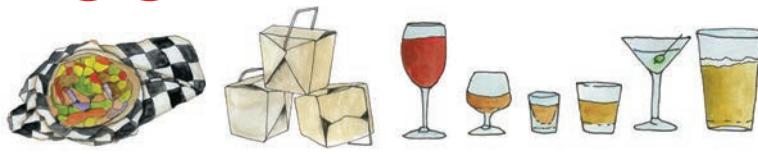
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FOOD + DRINK



HAWT DAWG! GO BUN WILD AT LOS SHUCOS.

PHOTO BY TABLEHOPPER

Modern English

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING New openings include The Coachman, The Square (N.B. not related to Square), sweet coffee spots, and hot hot dogs.

CHOW NOW

People who consider themselves fans of prime rib (raises hand) will probably want to check out the version that's being made at Charles Phan's brand-new restaurant, **The Coachman** (1148 Mission, SF. www.coachmansf.com), now open in the former Heaven's Dog space in SoMa. Nope, no more Chinese food in that location, and Phan's not doing Vietnamese either.

The menu is actually inspired by English classics done right (long story), but being in California means there's going to be a seasonal bent too. The family-style menu includes lamb sweetbreads with mint (\$12), pot-ted crab (\$14), a tasty beef tartare topped fried smelt (\$14), carrots, lentils, and parsley dill sauce with smoked date jam (\$14). About that prime rib (\$26): It's cooked in a salt crust for eight hours, and comes with a bone marrow jus and horseradish cream (oh yeah).

Chef de cuisine Ross

Wunderlich was brought over from one of Phan's other restaurants, Hard Water. The space was given a bit of an update, but the look isn't

particularly of note. (Plus side: no tacky pub décor.) Besides, you'll be more focused on the cocktail menu from Erik Adkins, which highlights punches, cups, cobblers, and some farmhouse and rural drinks. You can even have your drink served in a hunting flask — order the Robert Burns' Hunting Flask for a maximum ye olde adult beverage experience, or order one of two cask-conditioned ales to go with your dinner.

The former Washington Square Bar & Grill, and recently Bottle Cap, is now **The Square** (1707 Powell, SF. www.thesquaresf.com), from the Sons & Daughters duo, Teague Moriarty and Matt McNamara. This is not their usual composed cuisine style — think American dishes like a kale with ricotta salata, grilled bavette steak, whole roasted crab, a rack of baby back ribs (for two!), and a burger.

The menu ranges from bar snacks to bigger plates (\$7–\$24). The late hours (Wed–Sun until 1am) are a bonus, and there's a full bar, with twists on classics like the 7 'n' 7. Plenty of Cali and European wines as well. The 90-seat space is handsome, with a bar, communal table, and plenty of spots saved for walk-ins, so feel free to swing on by.

GET PERKY

A couple new coffee spots have

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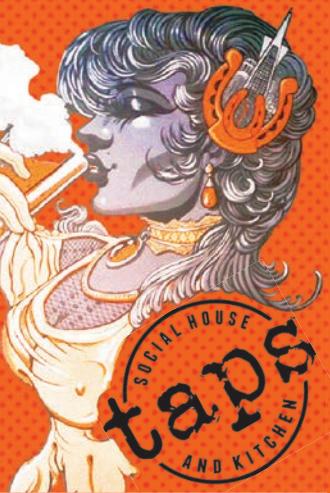
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FOOD + DRINK

MODERN ENGLISH

CONT>>

opened, starting with the latest location of **Sightglass Coffee** (3014 20th St., SF. www.sightglass-coffee.com), right next to Central Kitchen and Trick Dog. What's interesting is it's operating more like a roastery focused on micro batches: All the coffee served there is roasted in-house, and it's the only place where you can get those beans (like the Jerboa's Jump espresso). It has a great vintage look, with warm globe lights, tobacco leather banquets, marble-topped counters, and touches of a Deco aesthetic throughout. There are some killer baked goods from Piccino, b. Patisserie, and Neighbor Bakehouse, with a bunch of savory options. Hours are Mon-Sat 7am-8pm, Sun 8am-8pm.

There's a lot of buzz (har) about the latest location of **Réveille Coffee** (4076 18th St., www.reveille-coffee.com) in the Castro, another coffee-related biz by two brothers, Tommy and Christopher Newbury. There's a sweet front patio (great people watching or cruising, whatever you're up to), and the interior has an appealing design that's clean and upbeat. People are reportedly digging the savory options, from breakfast goods like bull's-eye breakfast sandwiches (served until a very generous 1pm) to flatbreads, salads, and sandwiches for lunch and into the evening. Open 7am-9pm daily.

BALLIN' ON A BUDGET

Hot dogs. A bunch of us enjoy our fair share of bacon-covered Mission treats (depends on how much and how late you go out), but there's a new dog in town: **Los Shucos Latin Hot Dogs** (3224 1/2 22nd St., www.losshucos.com), from Guatemalan owner Sofia Keck. These street-style puppies are more like a torta, with a griddled bun, your choice of bacon-wrapped sausage or handmade chorizo (they are currently trying to source a vegetarian option), avocado, and imported salsa chapina, a green sauce from Guatemala. Toppings include refried black beans, queso fresco, and scrambled eggs. The dogs range from \$5.95 to \$7.95, and are as hefty as they are tasty. Woof. Open Sun-Wed 11am-10pm and Thu-Sat 11am-2am. **SFBG**

Marcia Gagliardi is the founder of the weekly **Tablehopper** e-column; subscribe for more at www.tablehopper.com. Get her app: **Tablehopper's Top Late-Night Eats**. On Twitter: @tablehopper.

THE SELECTOR



DRINKING, SWEARING
AND COMMISERATION

WEDNESDAY 3/5

• SAN FRANCISCO INTERNATIONAL OCEAN FILM FESTIVAL

Between *Jaws* (1975), *Shark Week*, and last year's campy hit *Sharknado*, pop culture's fascination with sharks is nearly as mighty as the



predators themselves. Expand your knowledge beyond fact, fiction, and science fiction at the 11th San Francisco International Ocean Film Festival, which devotes an entire program (Sat/8) to our toothy friends, with a shorts program capped by hourlong doc *Extinction Soup*, about efforts to ban shark fin soup, followed by a panel of filmmakers and marine experts discussing "Shark Sanctuaries and Ecotourism." Elsewhere in the fest, you'll also find films about whales, surfing, and diving, as well as a spotlight on youth filmmakers. (Cheryl Eddy)

Through Sun/9, most programs \$8-\$15

Bay Theater

Pier 39, SF

www.oceanfilmfest.org

• CASTRO THEATRE REMEMBERS PHILIP SEYMOUR HOFFMAN (1967-2014)"

In a time when nobody can agree on *anything*, a single event in recent weeks united us all: grief over the sudden, shocking loss of Philip Seymour Hoffman, one of the most



universally beloved actors of our time. He commanded respect (while also seeming like a cool, regular dude) by making interesting choices and fully committing himself to every role, even in sillier movies



GLASVEGAS
SEE THURSDAY/6

like *Twister* — which is, alas, not part of the Castro Theatre's tribute. What is, however: his Oscar winning turn in *Capote* (2005), as well as *The Master* (2012), *Boogie Nights* (1997), *Doubt* (2008), *Happiness* (1998), and several others, all offering indelible performances. (Cheryl Eddy)

Wednesdays through March 26, plus March 28

Tonight, Capote, 7pm; The Master, 9:30pm, \$8.50-\$11

Castro Theatre

429 Castro, SF

www.castrotheatre.com

• PERSONAL & THE PIZZAS OR THE PIZZA UNDERGROUND (FEAT. MACAULAY CULKIN)

The "Pizza War" shows have grabbed San Francisco headlines like an appetite with the munchies does a Little Caesar's "Hot-N-Ready." It's funny how local punk band Personal and the Pizzas (pictured) had been lying low for a bit, but the recent news of former-child actor, one-time MJ playmate Macaulay Culkin forming a Velvet Underground-Lou Reed cover band seems to have awakened a sleeping giant. Everybody loves a good turf battle and high-profile beef. On March 5, SF has an opportunity to either swear allegiance to local favorites — or they can take a walk on the wild side and see how Hollywood does. (Andre Torrez)

The Pizza Underground

With Windham Flat and Toby

Goodshank Early show 6pm, \$12
Neck of The Woods
406 Clement, SF
www.neckofthewoodssf.com



Personal & The Pizzas
9pm, free
Hemlock Tavern
1131 Polk, SF
www.hemlocktavern.com

THURSDAY/6

• GLASVEGAS

Glasgow's Glasvegas is Europe's best-kept secret. The doo-wop tinged indie rockers have had albums chart at No. 2 in the UK, No. 2 in Sweden, have a platinum and a gold record under their belt, and are in total obscurity here in the colonies (despite spending half a year living on the best coast in 2010). Thank God they remain beautifully under-the-radar stateside, because who doesn't want to see a band this good in a venue as small as the Rickshaw Stop? Old-school melody and new wave melancholy dominate the foursome's body of work, perfect for slow dancing or single tears. If you're not already sold, take into consideration the delicious thickness

of James Allan's brogue and the importance of supporting totally rad female drummers (Jonna Löfgren is a total badass). (Haley Zaremba)
With Popscene DJs
10pm, \$17
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

• MIDDAY VEIL, WHITE CLOUD, 3 LEAFS

A show can benefit greatly from atmospheric conditions. Lights, visuals, and sound are all conducive elements to what could enable the perfect night out. Seattle's Midday Veil has played SF before and despite a name that might suggest a laid-back tone, it's actually a slow burn that warms up to an incendiary frenzy that will get your attention. Expect visuals, experimental mind-melting noise, and a solid bill of opening bands to bring the energy. (Torrez)

With White Cloud and 3 Leafs
9:30pm, \$6
Knockout
3223 Mission, SF
www.theknockoutsf.com

• "MEDITATIONS ON SILK" OPENING RECEPTION

The ancient discipline of silk painting goes back thousands of years in Tibet. Silk painting, also known as "thangka" served as import-

ant teaching tools in Buddhism and the path to enlightenment. Ellen Brook has been creating silk designs in California for over 15 years. Focusing on the art form's long tradition of enlightenment, the SF-based artist has created a collection of colorful abstract paintings on silk canvas, on display at the Hilliard Architects Gallery. Through her explorations with meditation, Brook discovered the parallels between painting and consciousness, and the vibrant hues and refined abstract composi-



tion pay homage to her meditative approach to art. The contemporary designs are a direct result of "getting out of the way" and "letting it flow," as the artist puts it. "It's a truly enlightening experience." (Laura B. Childs)

5pm - 7pm, free
Hilliard Architects & Gallery
251 Post, Suite 620, SF
www.ellen-brook.com

FRIDAY/7

• ANI DIFRANCO

When Ani DiFranco hit the scene in 1990 with a shaved head and a battered acoustic guitar, singing raw and emotive folk songs in noisy bars, she was easily and quickly pigeonholed as radical-lesbian-angry-women-with-guitars-man-hater music. Twenty years and nearly as many albums later, DiFranco is still oft-dismissed for the same small-minded reasons, but to this I say: Good. Because a) I love me some angry womanist music and b) any concert that repels people who have a problem with angry womanist music sounds like a great concert

CONTINUES ON PAGE 20 >>

FRIDAY/7

CONT>>

to me. DiFranco's DIY ethic and career-long resistance to major labels is an inspiration. Her fierce auton-



omy, social activism, and brutally honest storytelling have inspired an uncountable number of artists and fans over several decades. Now in her 40s, DiFranco is more of a Righteous Babe than ever. This show is not to be missed. (Zaremba)

With Jenny Scheinman

9pm, \$33.50

The Fillmore

1805 Geary, SF

(415) 346-3000

www.thefillmore.com

● PUMP & DUMP: A PARENTALLY INCORRECT COMEDY SHOW

Postpartum depression be damned! Shayna Ferm and MC Doula are two new mothers who don't take motherhood too seriously. Together, the comedian duo has created Pump & Dump, a two-hour "parentally incorrect" show filled with comedy, inappropriate music, drinking, swearing, and commiseration. Through stand-up and song, they maintain that you don't have to give up your life BC — before children. It's not therapy per say, but the comedy show will prove to be quite cathartic. With segments including "Never Have I Ever – Parents Edition" and "Fucked up Things Your Kids Did This Week," the live comedy event is designed to celebrate motherhood in all its throw up-filled glory. Don't take parenthood



PUMP & DUMP
SEE FRIDAY/7

too seriously: these MILFs embrace the insanity of motherhood with a musical set including songs like "Eat Your Fucking Food" and "I Wanna Come Back as a Dad." "I've got a baby on my nip almost 24 hours a day. Sometimes I just wanna take a sip of my husband's Tanqueray," sings Ferm in the show's theme song. "So I pump and dump, I'm not trying to get my baby drunk." Go ahead mama, order another drink. (Laura B. Childs)

8pm, \$20

Verdi Club

424 Mariposa, SF

www.verdiclub.net

SATURDAY/8

● NICK WATERHOUSE

In this digital age, when many of us are scouring Spotify or Soundcloud to learn about artists and music,



Nick Waterhouse credits Lower Haight's cherished Rooky Ricardo's Records as his primary source for inspiration and education. "I got my Master's and my Ph.D in American music there," Waterhouse told Seattle's KEXP-FM in 2012. "All I wanted to do was hang



MIDNITE SNAXXX SEE SATURDAY/8

out there and listen to records." The troubadour's dissertation, 2012's *Time's All Gone* (Innovative Leisure), embraces listeners with a soulful blend of R&B, blues, and rock along with its warm, analog production. Waterhouse manages to evoke the electric rock style of Jim Morrison and the vocal power of James Brown, all while summoning a sound that is fresh and all his own. (Kevin Lee)

With Boogaloo Assassins, DJ Donnell

9pm, \$21

Great American Music Hall

859 O'Farrell, SF

(415) 885-0750

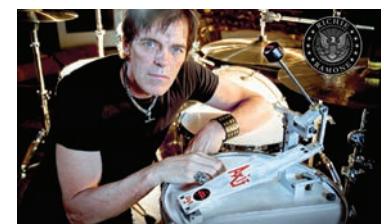
www.slimspresents.com

● MIDNITE SNAXXX, THE SHANGHAIS, QUAALUDES, NO BONE, BESTFRIEND GRRLFRIEND

The Deli Magazine and The Process Records have come together to pack SUB/Mission with the Bay Area's best grrl power punk rock. Headed by Oakland-based punk trio Midnite Snaxxx, this show is an opportunity not only to support the current local scene but to ensure the presence of female-fronted rock in the future. Proceeds from the show will go to the Bay Area Girls Rock Camp, an Oakland nonprofit organization striving to create a safe space where students can build confidence and learn to creatively collaborate with one another while challenging gender stereotypes. Spend seven bucks on a show that passes the Bechdel test so that more young girls can get the opportunity to take stages and break

the early 1980s. First hitting the skins on *Too Tough To Die*, Richie also wrote several songs that are now considered classics during his brief but important tenure, including "Somebody Put Something In My Drink." He released his first solo record — *Entitled* — late last year — here's your chance to hear the new material, and joyously sing along with some old favorites as well. (Sean McCourt)

8pm, \$12-\$15



Brick and Mortar Music Hall
1710 Mission, SF
(415) 800-8782
www.brickandmortarmusic.com

TUESDAY/11

● LITQUAKE PRESENTS: SCOTT O'CONNOR AND EDDIE MULLER AT THE EPICENTER

Set in Cold War-era San Francisco, *Half World*, the new novel from LA-based writer Scott O'Connor was inspired by a program that sounds like the work of a conspiracy theorist but did, in fact, exist: Project MKULTRA, a CIA-run series of mind-control experiments on Americans that lasted for two decades. O'Connor's literary thriller takes readers into one agent's tug-of-war between duty and conscience, then transports us to 20 years later, when, against the backdrop of the Vietnam War, another troubled government worker risks everything to uncover the crimes and secrets of the past. Eddie Muller, filmmaker and director of the Noir City Film Festival, will interview the author. (Emma Silvers)

7pm, \$5-\$15 suggested donation

Glass Door Gallery

245 Columbus #B, SF

www.litquake.org SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or email (paste press release into email body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



KEV CHOICE NEAR HIS HOME IN LAKESHORE.

GUARDIAN PHOTO BY BRITTANY M. POWELL

BY EMMA SILVERS
esilvers@sfbg.com

LEFT OF THE DIAL It's 2:30 on a Thursday afternoon in East Oakland, and on stage in the amphitheater at Castlemont High School, Kev Choice is trying to keep a straight face. Seated behind a keyboard in jeans, a button-down shirt, and purple sneakers, baseball cap on his head, the musician — who's been Lauryn Hill's bandleader, and the go-to keyboard player and sideman for Lyrics Born, Goapele, Michael Franti, Too \$hort, and the Coup, among others — is serving as accompaniment today for a slightly different type of artist than usual: There are about 20 of them, for one, performing solo or in small, nervous groups, and they're all at various stages of puberty.

One young lady sings a respectable SWV cover, "Weak." Two boys rip wordless electric guitar riffs. Then a young man scream-raps a song about hoes and twerking, to the delight of a dozen or so girls in the front row, and punctuates it by ripping his shirt off — much to the chagrin of his teachers and school administrators (one of whom runs on stage to try to cover him, unsuccessfully, just as the song is coming to a close). In other words, just your average high school talent show.

"I was actually surprised he did that bit," Choice says of the teenager, laughing, a few hours later. The musician began mentoring at Castlemont just a couple months ago, but he already knows some students pretty well. "He can do other things. He came into class singing one of my songs at me last week. But I think he was maybe trying to impress a certain, you know...demographic."

As someone who grew up rapping for his friends in the school-yard, then going home to study Beethoven's piano sonatas, the pitfalls of trying to appeal to a certain demographic — and the difficulty of not fitting neatly into a given category — is a somewhat familiar topic for Choice. He's an Oakland native who's always had one foot firmly in the hip-hop world, and one in the world of academia, classical music, and jazz; it's a balancing act made all the more delicate by the fact that, regardless of his chops as an emcee or producer, no matter what instruments he plays (and he plays a lot of them), he's always been known predominantly as a sideman. A talented, hard-working,

Freedom of choice

With a love letter to his rapidly changing hometown, Oakland's favorite sideman takes center stage



and in-demand sideman, to be sure, but a sideman nonetheless.

It's from the side, then, that he's watched as Oakland has changed around him these past few years. He's seen First Fridays come and blow up, has quietly observed as rent has nearly doubled around Lake Merritt — where he spent his teenage years, and where he currently lives again — and working-class people move elsewhere. He was there at the Oscar Grant protests, he was in the streets for Trayvon Martin, but he's not generally one to get on a bullhorn.

All of which is to say that, when Choice's solo record *Oakland Riviera* dropped in late January — a warm, lush, ambitious album that swerves fluidly between genres, weaving jazz instrumental interludes named for Oakland streets between tracks of Choice's dynamic, live-band hip-hop — it sounded distinctly like the work of a man with something to prove. Boasting a guest roster that reads like a who's who in East Bay music, with rappers from Zion I's Zumbi to Mistah F.A.B. to local

R&B and jazz greats, the album is a determined step into the limelight, drawing a sprawling yet cohesive map and love letter to the town where Choice grew up — a town that's changing very quickly or not quickly enough, depending on whom and where you're asking.

"There's a lot on this album that I'd been thinking about for a long time, but hadn't really had the chance to say," Choice explains during an interview back in his neighborhood, at a shiny new burger joint on Lakeshore Avenue, when I ask about the first track that stood out to me, the upbeat anthem "Shed Light." It's built around a John Coltrane song, with Choice rapping lyrics about the development of Oakland's Uptown District: "No matter how many fancy restaurants sprout up/the menus don't cater to the issues around us...tale of two cities, the pretty and the gritty/the welcome and neglected, the prosperous and profitless/we got some issues to address, can't build up part of the city and neglect the rest."

"I wanted to showcase the

beauty of Oakland, and talk about all the possibilities here, but also the struggles," he says, noting that the record's name was inspired by traveling to the south of France recently and, upon returning home, wanting to "take people on a trip here, remind people that Oakland is just as beautiful as some of the most beautiful places in the world."

"And the social activism on the album is just a reflection of what I see going on in my city, things I've been hearing about for a long time," he says. "What does gentrification mean? How do we address the crime rate? How does a black man succeed here, or even just escape the violence, escape police harassment? And what can I say and do as an Oakland native to be a positive influence on that?"

At the moment, what he's not doing very much of is sleeping. Today he has a two-hour break between mentoring at Castlemont (in one of Oakland's poorest neighborhoods) and a birthday party downtown for the soul singer Jennifer Johns (whom he's

produced, and who guests on his album) that doubles as a fundraiser for the Creating Sustainability campaign, a new project to help build an economic stability plan for the city. When he gets home sometime after 2 am, he'll work on a record a singer just emailed him about producing, practice some lightning-quick Herbie Hancock licks on the piano, and maybe prep for the Black History Month event he's part of at Laney College the next day.

Last week he was in Atlanta for a Lauryn Hill show; next week he'll be in the Pacific Northwest on a quick Coup tour. And 10 minutes ago, an elderly woman with glasses interrupted him while he was eating a turkey burger to chastise him for not returning a CD she loaned him a few weeks back.

"I'm so sorry, I've been out of town. I promise!" he says, as she smiles and waves him off. "Reverend E — it's music she wants me to learn for church," he explains sheepishly after she's gone. "I need to do that." Two other neighbors, a middle-aged man with a little boy, and a 20-something kid with a buzz cut, stop to say hi within the span of half an hour. This section of Lakeshore is basically his living room, he admits; he always winds up stopping to talk to folks: "My daughter doesn't even like walking down the street with me here on a Saturday."

Of course, should you ever find yourself needing directions in Oakland, he'd be a good person to run into. Kev Choice — real name: Kevin Choice — has spent more than 30 of his 38 years in this town. One of two boys raised by a single mother, a secretary, in three different Oakland neighborhoods, he was a precocious kid, he says. At Brookfield Elementary in East Oakland, he skipped the first grade after blowing through the workbooks for the year in a month or so.

"I knew how to focus on education, because my mother stressed that was important," he says. "I caught a little bit of a hard time for that — I was short, and I was smart. But I just knew what I was supposed to do, and I did things fast."

In seventh grade at Westlake Middle School, an 11-year-old Choice picked piano class as his elective, and within a few months had learned a Muzio Clementi sonata, practicing rigorously and constantly at home, entirely of his own

CONTINUES ON PAGE 24 >>

Spring Arts Preview

SPRING ARTS PREVIEW 2013

The Guardian's Spring Arts Preview is the go-to guide for readers to plan their arts and culture calendar this season in stage, dance, music, visual art, film, fashion, festivals, and nightlife.

Advertising Deadline:
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Artist Talk

Zanele Muholi

Wednesday, March 12, 2014, 7 p.m.

SFJAZZ Center

201 Franklin Street, San Francisco

Zanele Muholi is a photographer and self-described "visual activist" dedicated to addressing social injustice, and issues of race, gender, and sexuality.

Learn more at [#SFMOMAlive](http://sfmoma.org/live4)

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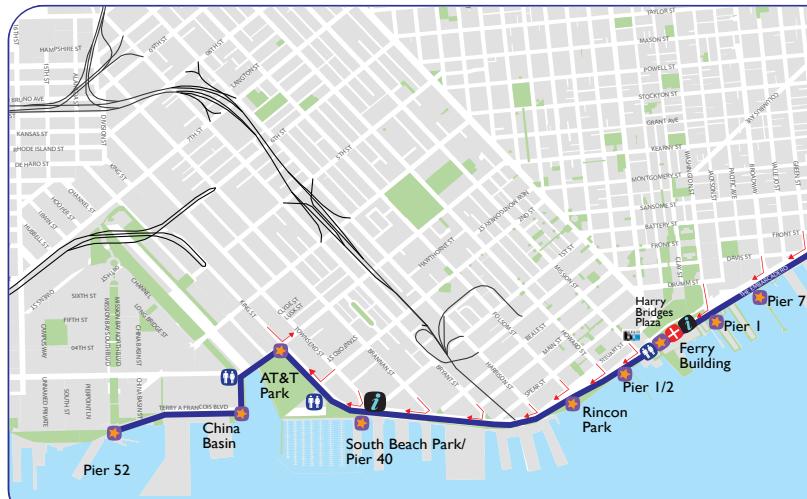
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Sunday Streets on the Embarcadero

March 9, 2014 11 a.m. to 4 p.m.



Sunday Streets creates miles of car-free streets for people to get out and be active in diverse neighborhoods.

Roving Entertainment:

- The Bubble Girl

Fisherman's Wharf

- Rock Climbing Wall
- Segway obstacle course
- Fisherman's Wharf Welcome Booth
- Free Bike Valet by San Francisco Bicycle Coalition

Pier 39

- Sports Challenge: basketball and soccer games
- Free Bike Valet by San Francisco Bicycle Coalition
- Aquarium by the Bay - Tide Pool

Pier 23

- Live music by Dogpatch
- Bhangra dance

Pier 15

- Exploratorium

Pier 7

- Live music by Traditional Jazz Jam
- Freedom from Training Wheels by San Francisco Bicycle Coalition

Pier 1

- Live music by Hiwatters

Ferry Building

- Live music by Snarky Cats
- Twinkie Dee - Face Painting
- Sutro Stewards
- Free Bike Valet by San Francisco Bicycle Coalition
- BlueDiamondsBellyDance 1 p.m.
- Free Blood Pressure Screenings by Red Cross

Harry Bridges Plaza

- Sunday Streets Info/Vendor area
- Main Sponsor Area
- Free bike tune-ups by SF Police Dept. Bike Patrol
- Free bike rentals by Pedal Power

Pier 1/2

- Live music by Rin Tin Tin
- Band Called The Group

Rincon Park (Cupid's Arrow)

- Off The Grid Food Truck
- Nexus ArtReach: live performances
- Rosen Method

Pier 40

- City Kayak "Kayaking" (limited to 30 guests!)
- Bluegrass jam with the Deacons, Canyon John

South Beach Park

- Sunday Streets Info/Vendor area
- Live music by The SF Rockabilly Revival
- Free Bike Repairs
- Children's Theater Company
- YMCA Kid's programs
- Wild Equity Institute
- Free HIV Testing by U.S. Health
- SF YouthWorks

Willie Mays Plaza

- The BBoy Connection
- Tumbling mats hosted by SF YouthWorks
- Classic Pedal Vintage

Pier 52

- Whale Boat Rowing Competition

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volunteer check-in

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arkWide Bike Rentals

Tiger
up 1 to 2:30 p.m.

arrow)
ck for volunteer lunches
painting, interactive art projects,

"Sampler" 11:30 a.m.

Beauty Operators, Bluegrass
son and more

volunteer check-in
Rock Project; 1 p.m.

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AV FLOX • MELISSA BRODER

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volution. "I think my family was kind of shocked," he says. "My mom always had music around the house. She liked early Prince, Michael Jackson, Luther Vandross...but here I was playing Bach, Beethoven. Like, where did this come from?"

Still, all he listened to was hip-hop: Run DMC, Tribe Called Quest, LL Cool J. He started rapping around age 13, an art form he quickly found brought him a little more respect from his peers than classical piano. He kept them separate, but he kept at both: He was accepted into the competitive Young Musicians Program at UC Berkeley, and joined the jazz band at Skyline High — all of which led to a full scholarship to study piano at Xavier University in New Orleans, where he moved on his own at 17, and where, at his professors' urging, he dug into jazz history for the first time. "They kind of politely said 'You suck,'" he recalls. "Now go listen to this Thelonious Monk. Really listen.' And I did. I'd practice eight, 10 hours a day back then. That's what gave me the foundation I still stand on today."

After getting his master's in piano at Southern Illinois University, he landed back in Oakland with seven years of rigorous musical education and zero job prospects. So he started playing cafe and restaurant gigs with a jazz trio here and there. It was at the Java House in Oakland that the bassist from Spearhead first noticed him and suggested he come audition. Shortly afterward, Choice found himself leaving the US for the first time on tour with Michael Franti, playing for stadiums of 10,000 people. Aside from the basics of how to be a touring musician — "pacing yourself, sleeping on a bus" — Choice watched how Franti dedicated himself to causes, how seamlessly he infused his music with activism.

"He inspired people," says Choice. "That was the first time I saw that you could be socially conscious, be involved in the community, and be a successful artist. You gotta stand behind what you say — you can't just say shit and not be willing to live it on the day-to-day basis."

The tour with Spearhead led to a tour with Goapele; the tour with Goapele led to putting together a band for Lyrics Born, after Lyrics Born decided he wanted to rap with a full band in 2006. And the day after he got fired by Lyrics Born (final straw: missing a flight to

KEV CHOICE WILL BE PLAYING IN SF AND OAKLAND THROUGHOUT MARCH AND APRIL.

CHECK FACEBOOK: KEV CHOICE FOR DETAILS. GUARDIAN PHOTO BY BRITTANY M. POWELL

Hawaii when they were opening for the Black Eyed Peas), Choice got a call from a producer friend, who informed him he was one of three guys who would be auditioning for Lauryn Hill the following afternoon at a studio in Emeryville.

As it turned out, he was the only one of said guys who could keep up with Hill — who entered and exited the audition without saying a word to any of the musicians — when she started playing guitar in an odd time signature. From that point on, Choice was her bandleader for a year and a half, putting together a live band under her orders out of his musician friends around the Bay. She would text him music to learn in the middle of the night, he says. "Go download this, teach the band this by tomorrow." Once, she flew him to LA, and sent him to a hotel room where there was a box full of studio equipment waiting. Her instructions: Put together a studio, then go to a record store and buy every Bob Marley CD he could find — she wanted to him to re-create the instrumentals for the bulk of Marley's catalog.

"Which, on the one hand, why am I in this hotel room trying to remake 30 Bob Marley songs?" he says, laughing. "On the other hand, it felt like a mystical guidance kind of test — 'Once you do this, I know you're ready.'" This was 2007, and despite overseeing her band during a tour that

would make headlines largely for Hill's antics (some would say meltdowns), Choice maintains she was crucial to his growth, pushing him and exposing him to Ethiopian and other world music.

"She was hard, but she was also really encouraging," he says. "She'd say, 'You have what it takes, but you gotta be sharp at all times. And if you wanna be one of the best, you can't conform to what other people think you should do.'"

In the years between leaving Hill's band and putting out this record, Choice has been taking steps toward center stage: At the

helm of the Kev Choice Ensemble, a jazz-funk-hip-hop band he created with the idea of a modern Duke Ellington in mind, on a handful of solo mixtapes, and on a 2009 record, *The Power of Choice*, a compilation of his recorded work from the previous five years. But *Oakland Riviera* represents a true premiere for the musician — an unmistakable coming-out by someone who's been hustling for a solid decade and a half.

"He has an *unstoppable* work ethic," says the Coup's Boots Riley, of his experiences with Choice. "On tour, he'll have a keyboard and a laptop in his lap, recording music while we drive in the van. And I don't know when he sleeps, because then he'll be up 'til five in the morning in the hotel room fiddling away on the keys, nodding off, waking back up a second before his head is going to fall into the desk,

blinking his eyes while waking up, rewinding the recording he was working on, and playing for a few more minutes before nodding off again...and sure enough, each day he'll have posted a new song on Facebook or wherever, often based on whatever's been happening."

"I've written maybe 100 songs in my career," adds Riley. "I'm sure Kev Choice has made 100 songs since October."

If early reviews are any indication, the 15 that made the cut for this album have the potential to take Choice, as an emcee and as a solo artist, to a new level in the public eye. "This album was, I feel like I could be one of the deepest artists out of the Bay Area, so why not just show people?" he says. His personal life was one driving force. Over the last couple years, both his mother and his best friend/former girlfriend passed away — the latter from cancer, at age 34 — and he realized something. "When you lose the closest people to you, you got nothing really left to lose. Why not get this out? Why not go for it all?"

Part of the story he's apparently been waiting to tell: a loving portrait of a city whose profile is similarly, if problematically, on the rise.

"When people talk about Oakland as the new, hip place to be — it's *always* been that," he says. "Aside from LA, Oakland is the cultural center of the West Coast. There is so much art here. The music, the history, the politics... but when you start seeing Oakland on lists of top destination spots, why are they saying that? Because there's a certain amount of five-star restaurants now, or cool little hipster bars?" he says, in the few minutes before he has to leave to head toward Uptown, into the heart of them. "That's starting to get away from the essence of what Oakland really is, which is about the people."

"At the same time, there are people within 20-mile radius of us right now who are literally scared to come here. 'Oh, they'll shoot you over there, they'll rob you.' Look, there is a possibility that will happen," he says. "There's also a very real possibility that you'll meet a very intellectual person and have a great conversation, or go to a club and hear some great music, or walk up the street and see people doing capoeira, doing some crazy, creative shit."

"People block out what Oakland is because of their perception, and perception is everything. If you never spend time here, believe me — it's something entirely different from what you'd expect." **SFBG**



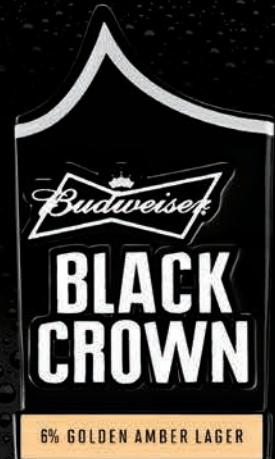


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Year of the Workhorse

Different Fur Studio owner Patrick Brown saddles up for 2014

BY AMBER SCHADEWALD

[arts@sfbg.com](#)

MUSIC Patrick Brown, sound engineer and owner of the Mission's Different Fur Studios, is a busy guy — both a man about town, as well as on the Internet. I've started calling him the Santa Claus of social media — always watchin' his friends' web behaviors, good, bad, whatever. He's consistently first to like posts and favorite tweets, while simultaneously pulling off epic shifts in the studio.

But despite the screen-mediated chatter we had recently traded, I hadn't actually seen the guy in months. I wanted to interview him: I hoped for secrets, opinions about the SF music biz, and other pertinent wizardry. With this in mind, I got an insider tip from his girlfriend: The promise of dim sum could usually lure him out of the studio.

Our "date" landed on Super Bowl Sunday, and we happily avoided sports fans by venturing to Chinatown. Beneath red lanterns and pouring rain, we pulled up barstools at the Buddha Lounge and ordered Lucky beers, listening to "P.Y.T." on the jukebox and watching a regular sway his hips in the doorway.

"Is that some kind of fat joke?" he asked, when I fessed up to the social-media Santa nickname, as he nibbled on the bartender's gift of microwave popcorn. It was Chinese New Year; a celebratory firecracker screeched in the street.

"I regularly spend 12 hours a day in a room. I can't be out in the world, but I still want to exchange information out there," he explained. Social media is his way of showing support while buried beneath work, he said. He links people to projects, and projects to people, patting the community on the back with likes and re-tweets.

In the seven years that he's owned The Fur, it's become increasingly important for him to extend his love of the music scene beyond the studio. This means showing face at venues, promoting bands, and partnering with brands that share like-minded intent.

"It's important for people here to be building things versus bashing," he says, noting the city's current debate about tech and how it's affecting the SF music scene.

"This is all awfully familiar," he says, recalling his experiences throughout the first dot-com boom — when, much like the current,

monetarily-fueled tension, swarms of musicians and sound engineers left for the promised lands of LA and New York. The music biz ached with abandonment.

While things today may appear similar, he insists they're not the same.

"The culture of San Francisco has changed, but it doesn't mean the music business is suffering. It may mean musicians are suffering," he says, adding that this city isn't particularly fair to a lot of people and industries. "Sure, musicians should be able to make a living, but not everyone is gonna make it. It's no different with sound engineers. Do you



PATRICK BROWN IN CHINATOWN

GUARDIAN PHOTO BY ERIN CONGER

studied architecture in Paris, English and psychology in New York, and advertising and film in SF. He repeatedly found himself failing, bored, and planning his escape to the next shiny curriculum.

By the time art school had begun to lose its appeal, he'd begun recording a few low-key recording projects with musician friends. The needle dropped: He did a year at SF State for Music Business, following it up with two years at Ex'pression College. He was hooked.

"People always ask me if listening to the same three-minute track for 12 hours on repeat drives me nuts," he says, shaking his head, and takes a sip of round two: a pink Mai Tai. "I love it. It was my cue — that's how I knew I actually wanted to be a sound engineer."

The more diverse his repertoire can be, the better: A long list of recent projects includes an Armenian classical quartet, a dance hall remix, darkwave, and a Brazilian pop group. ("They all inform each other," he says.) Brown is also a member of the Grammy board, plays host for the Converse Rubbertracks sessions, and occasionally makes music with his buddy Robert Pera as Woof Beats. He loves throwing events, like a recent listening party for the Grouch and Eligh. His latest addition is sound consulting for GitHub, a partnership aimed at creating fruitful connections between music and tech.

To put it lightly, he's a workhorse. The horse is, of course, the latest Chinese zodiac sign to come into its 12-year rotation and, as a 1978 baby, Brown claims stallion status. The timing is right, too, since 2013 proved rough: Steve Brodsky, one of his closest friends and cohorts, passed away, and two much-loved Fur employees gave their notice. Brown's mood shift was palpable, the year of grieving slowly eroding his usual sarcastic banter.

But the new year is freshly upon us and there's already a notable difference in his mood. His hooves are shiny, so to speak — geared up for the gallop ahead.

"This year I want hang time with my girlfriend...I can't sit in front of a consult for 16 hours a day," he says with conviction, then contradicts it all by admitting he also doesn't want to work less. He laughs. "I'm not sure how it's going to work exactly. All I know is that I'm in a better mood about it all." **SFBG**

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BY MARKE B.
marke@sfbg.com

SUPER EGO So a toothy blonde pretend social media exec, a blindingly sequined Latina drag queen, a huge rack of elk antlers with hot-pink panties on them, and a pair of Google Glasses walk into a "punk bar" ...

What the holy highballs is happening on our bar scene lately? Rowdy Mission hangout **Pop's Bar** closed over the weekend. (Who got all those panties, I wonder?) Last week, 40-year-old Mission gay hangout **Esta Noche** announced it was shutting down (new owners and a hetero-craft cocktail concept). And then there was that oddball Google Glass kerfuffle at **Molotov's**, wherein a social media starlet claims she was the victim of a tech hate crime when the patrons allegedly got in her privacy-violating face.

The Esta Noche situation hits close to my floppy liver's home most, though. With the recent closures of Marlena's, Deco, and Ginger's Trois (and the Transfer, Mister Leeona's, and practically every gay watering hole on Polk Street shuttering in the past decade), there are hardly any queer bars outside the Castro and SoMa left. Lady, can you pour a fierce cosmo out those Google Glasses of yours? Until then, I won't have what she's having. I need my queer space to get sozzled!

JAY TRIPWIRE

There are DJs to love, and then there are DJs to *love*. Fiercely intelligent yet laid-back, shaggy in that classic rave-dude way, Vancouverite Jay Tripwire has been honing his deep, deep techno sound for more than two decades and 200 releases. Like every great DJ wizard, he transforms the records on his tables into other beasts entirely. You just *hear* differently after his masterly sets. At the Housepitality weekly, he'll get a warm reception. Wed/5, 9pm, free before 11 with RSVP at www.housepitalitysf.com/rsvp, \$10 after. F8, 1192 Folsom, SF.

BAREM

The splendid Direct to Earth and Public Works crews bring in Buenos Aires- and Berlin-based Mauricio



Barembuem, aka Barem of Minus Records, for some good old fashioned Germano-Latin post-minimal techno swing. Bring a couple pairs of (cute) shoes, because he'll wear your kitten heels right out.

Fri/7, 9pm-4am, \$13-\$20. Public Works, 161 Erie, SF. www.publicsf.com

HOUND SCALES

It's a great weekend for hard-driving and esoteric techno in the Bay Area. It's even getting into our more melodic parties, like the monthly Play It Cool, which is showcasing wiggly Brooklyn-based, SF-native "junta rave" purveyor Hound Scales of the Fifth Wall label. The speaker bins, they will explode I think. Jolly good show.

Fri/7, 10pm-3am, \$10. Public Works, 161 Erie, SF. www.publicsf.com

DRINK

Hey, \$35 all you can drink from dozens of local spirits concocters, brew houses, and wineries? Plus: cosmic tunes from Cosmic Amanda (she's cosmic), tarot readings by the zebra-leotarded Dr. Zebrowski, and one last time to party in the glorious Old Mint building before it gets renovated into the SF History Museum? Why am I still asking questions? Our sister-paper SF Weekly's Drink event is slushy, superb.

Sat/8, 2pm-5pm, \$35. Old Mint, 88 Fifth St, SF. drink2014.strangertickets.com/

FOUR TET

Please immediately check out the

fantastic new Nenah Cherry album, produced by this wide-eared, super-innovative UK genius, who can jet from bright, ecstatic jazziness to haunting bass apocalypse in the blink of a strobe. A trippy treat in store, indeed.

Sat/8, 9pm, \$30. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

POUND PUPPY

Go-go boys are probably my least favorite things at clubs. (We were mercifully mostly free of them until a few years ago: They were "an LA thing" then. Sock's on the other cock now!). But apparently, once a month, if they are dressed up like leather-fetish puppies, dancing to cutting-edge tunes in cages at the gay biker bar, and being petted by the sexiest characters of the SF queer underground, I'm totally down. I still refuse to say "woof," though. With DJs Taco Tuesday and Chip Mint, hosted by Blake and Jorge.

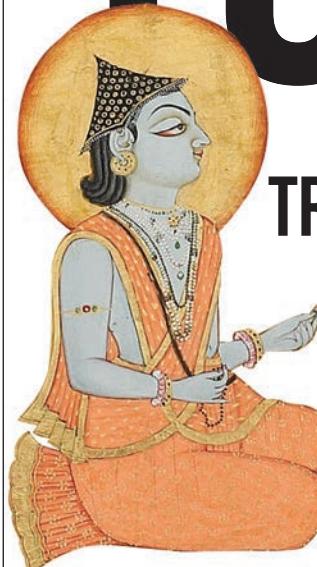
Sat/8, 9pm, \$7. SF Eagle, 398 12th St, SF. www.sf-eagle.com

VOICES FROM THE LAKE

Hyper-atmospheric ambient techno delight from this duo, composed of acclaimed Italian players Donato Dozzy and Neel. Don't worry, you'll still end up dancing. With Jason Kendig, Christina Chartfield, Carlos Souffront, and MossMoss at the As You Like It party.

Sat/8, 9pm-4am, \$20-\$25. Monarch, 101 Sixth St, SF. www.monarchsfs.com

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Yoga: The Art of Transformation is the world's first major art exhibition about yoga. It explores yoga's fascinating history and its transformation into a global phenomenon. Highlights include masterpieces of Indian sculpture and painting; pages from the first illustrated book of yoga postures; and a Thomas Edison film, *Hindoo Fakir* (1902), the first American movie ever produced about India.

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Yoga: The Art of Transformation was organized by the Arthur M. Sackler Gallery, Smithsonian Institution with support from the Friends of the Freer and Sackler Galleries, the Art Mentor Foundation Lucerne and the Ebrahimi Family Foundation. Presentation at the Asian Art Museum is made possible with the generous support of The Bernard Osher Foundation, Helen and Rajnikant Desai, E. Rhodes and Leona B. Carpenter Foundation, Kumar and Vijaya Malavalli, Society for Asian Art, and Walter & Elise Haas Fund. Image: Three aspects of the Absolute (detail), page 1 from a manuscript of the *Nath Charit*, 1823, by Bulaki (Indian, active early 1800s). India: Rajasthan state, former kingdom of Marwar, Jodhpur. Opaque watercolor, gold, and tin alloy on paper. Courtesy of the Mehrangarh Museum Trust, RJS 2399.

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MUSIC LISTINGS

WEDNESDAY 5

ROCK

Boom Boom Room: "The Larkade," w/ Major Powers & The Lo-Fi Symphony, Rachel Lark, JK47, 9:30pm, free.
Bottom of the Hill: Together Pangea, Mozes & The Firstborn, Burning Curtains, 9pm, \$10.

El Rio: Meat Market, Yi, Cop Out, 9pm, \$7.
Elbo Room: We Are the Men, Bearcubbin, Face Tat, Van Wave, 9pm, \$7.

Hemlock Tavern: Personal & The Pizzas, plus free Escape from New York pizza (while supplies last), 9pm, free.

Independent: The Mowgli's, Tumbleweed Wanderers, Cocktails, 8pm, free with RSVP.

Knockout: Modern Man, Paint the Trees White, Joseph Chidress, 9:30pm, \$6.

Milk Bar: Thufuxotrots, Jam, The Cushion Theory, The Twitches, 8pm, \$5.

Neck of the Woods: The Pizza Underground, Windham Flat, Toby Goodshank, 6 & 9pm, \$10-\$15.

Yoshi's San Francisco: Commander Cody & His Lost Planet Airmen, 8pm, \$21-\$25.

DANCE

111 Minna Gallery: "Qoöl," w/ DJs Ruchir, Alex Blackstock, Petko Nikolov, Spesh, Dan Sherman, and Will Spencer, 5-10pm, \$5.

Beaux: "BroMance: A Night Out for the Fellas," 9pm, free.

Cafe: "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.

Cat Club: "Bondage A Go Go," w/ DJs Damon, Tomas Diabolo, & guests, 9:30pm, \$5-\$10.

Club X: "Electro Pop Rocks: Blood, Sweat, and Bass," w/ Downlink, Dieselboy, Ajapai, more, 9pm

F8: "Housepitality," w/ Jay Tripwire, Andrew Phelan, Stay Deep, Dr. Rek, Skyler Mendoza, 9pm, \$5-\$10.
Infusion Lounge: "Indulgence," 10pm

Lookout: "What?" w/ resident DJ Tisdale and guests, 7pm, free.

Madrone Art Bar: "Rock the Spot," 9pm, free.

MatrixFillmore: "Reload," w/ DJ Big Bad Bruce, 10pm, free.

Q Bar: "Booty Call," w/ Juanita More, Joshua J, guests, 9pm, \$3.

ACOUSTIC

Chapel: A Salute to John Fahey for His 75th Birthday, w/ Sean Smith, Chuck Johnson, Henry Kaiser, Dibson Hoffweiler, Andrew Weathers, Adam Snider, Danny Paul Grody, Richard Osborn, 9pm, \$12.

Hotel Utah: Chris Trapper, Korby Lenker, 8pm, \$15.

JAZZ

Balancore: "Cat's Corner," 9pm, \$10.

Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30pm, free.

Le Colonial: The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7pm, free.

Pier 23 Cafe: Ned Boynton & Friends, 6pm, free.

Top of the Mark: Ricardo Scales, Wednesdays, 6:30-11:30pm, \$5.

Zingari: Anne O'Brien, First Wednesday of every month, 7:30pm, free.

INTERNATIONAL

Bissap Baobab: "Baobab!," timba dance party with DJ WaltDigz, 10pm, \$5.

Cafe Cocomo: "Bachatalicious," w/ DJs Good Sho & Rodney, 7pm, \$5-\$10.

Make-Out Room: "Frigo-Bar," 8pm, free.

Pachamama Restaurant: Cafe Latino Americano, 8pm, \$12.

THURSDAY 6

ROCK

111 Minna Gallery: RubberSideDown, Chris James & The Showdowns, Etro Canova, 7pm, free/donation.
Bottom of the Hill: Eyes on the Shore, Sunrunners, Dogcatcher, 9pm, \$10.

Brick & Mortar Music Hall: Mirah, AgesandAges, M. Lockwood Porter, 9pm, \$12-\$15.
Chapel: Arthur Beatrice, 9pm, \$12-\$14.

DNA Lounge: The Vile Augury, Limnus, Roadsides Memorial, Loveless Love, Mr. Smith, 8pm, \$10 advance.

El Rio: Year of the Fist, Money for Rope, Muñecas, 8pm, \$5.

Hemlock Tavern: Yogurt Brain, Divers, Nasty Christmas, 8:30pm, \$6.

Rickshaw Stop: "Popscene," w/ Glasvegas, 10pm,

FOR VENUE INFO, VISIT
SFGB.COM/VENUE-GUIDE

\$15-\$17.

S.F. Eagle: Slough Feg, Wild Eyes, Older Sun, 9pm, \$8.

SFSU Campus, Cesar Chavez Student Center: Useless Eaters, The Sweethearts, Scraper, Mane, 6pm, free.

DANCE

1015 Folsom: Stwo, The WhoLigan, Mikos Da Gawd, DJ Dials, Chad Salty, 9pm, \$10.

Abbey Tavern: DJ Schrobri-Girl, 10pm, free.

Audio Discotech: "Common Ground," w/ Shur-i-kan, Greg Yuen, Dino Velvet, Fil Latorre, Joey Alaniz, 9pm, \$5-\$10.

Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9pm, \$5-\$7.

Beaux: "Men at Twerk," 9pm, free.

Cafe: "Pan Dulcel," 9pm, \$5.

Cat Club: "Throwback Thursdays," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9pm, \$6 (free before 9:30pm).

Cellar: "XO," w/ DJs Astro & Rose, 10pm, \$5.

Club X: "The Crib," 9:30pm, \$10, 18+.

DNA Lounge: Sound Remedy, Clark Kent, 8pm, \$12-\$15.

Elbo Room: "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and guests, 9:30pm, \$5-\$8.

F8: "Beat Church," w/ DJs Neptune & Kitty-D, 10pm, \$10.

Infusion Lounge: "I Love Thursdays," 10pm, \$10.

Madrone Art Bar: "Night Fever," 9pm, \$5 after 10pm.

Raven: "1999," w/ DJ Mark Andrus, 8pm, free.

Ruby Skye: "Awakening," w/ Felix Cartal, 9pm, \$15-\$20 advance.

Underground SF: "Bubble," 10pm, free.

HIP-HOP

Eastside West: "Throwback Thursdays," w/ DJ Madison, 9pm, free.

Slim's: Aer, RDGLDGRN, New Beat Fund, 8pm, \$17.

ACOUSTIC

Bazaar Cafe: Acoustic Open Mic, 7pm

Hotel Utah: Songwriters in the Round with Heather Combs, Kelly McFarling, Eoin Harrington, Brad Brooks, 8pm, \$8.

Independent: Agnes Obel, 8pm, sold out.

Lost Church: Jeff Conley & Elena de da Garza, Brandon Eardley, 8pm, \$10.

Milk Bar: S.F. Acoustic Sessions, w/ Leila Motaei, Scarth Locke, Jeff Desira, 7:30pm, free.

Musicians Union Local 6: San Francisco Singer-Songwriters' Workshop, 6:30pm, \$25.

Plough & Stars: The Shannon Céilí Band, 9pm, free.

INTERNATIONAL

Bissap Baobab: "Pa'Lantel," w/ Juan G, El Kool Kyle, Mr. Lucky, 10pm, \$5.

Verdi Club: The Verdi Club Milonga, w/ Christy Coté, DJ Emilio Flores, guests, 9pm, \$10-\$15.

BLUES

Saloon: Chris Ford, 4pm

SFJAZZ Center: Lavay Smith & Her Red Hot Skillet Lickers, playing the music of Bessie Smith, 7 & 8:30pm, \$30.

COUNTRY

Parlor: "Twang Honky Tonk & Country Jamboree," w/ DJ Little Red Rodeo, 7pm, free.

EXPERIMENTAL

The Luggage Store: Power Stations, Conan the Barbaritate, 8pm, \$6-\$10.

SOUL

Boom Boom Room: West Grand Boulevard, 9:30pm, \$5.

Yoshi's San Francisco: Teena Marie Birthday Tribute with Ashling "Biscuit" Cole, 8pm, \$19-\$23.

FRIDAY 7

ROCK

Boom Boom Room: Chum, 9:30pm, \$12-\$15.

Bottom of the Hill: Scale the Summit, The Ocean, The Atlas Moth, Silver Snakes, DJ Rob Metal, 8pm, \$12-\$14.

Brick & Mortar Music Hall: Grinip, Twenty7, 9pm, \$30-\$40.

Chapel: Black Cobra Vipers, Jefferititi's Nile, Sister Chief, 9pm, \$12.

DNA Lounge: Fake Your Own Death, I Am Animal, In Letter Form, Cash for Gold, 8:30pm, \$8-\$10.

El Rio: Mary Ocher, DJ Emotions, 10pm, free.

MUSIC LISTINGS

Elbo Room: Glitter Wizard, Christian Mistress, Ovvl, 9:30pm, \$8.
Hemlock Tavern: Donkee, Tiger Honey Pot, Majestic Beast, Manstration, 9pm, \$6.
Hotel Utah: Overland, Crash Landings, First Contact, Sean O'Brien & His Dirty Hands, 9pm, \$10.
Independent: Gardens & Villa, Waterstrider, Reuben & The Dark, 9pm, \$13-\$15.
Milk Bar: Solids, Pup, Balms, 9pm, \$8-\$10.
Slim's: The Greening, Everyone Is Dirty, Sweet Chariot, 9pm, \$14.
Thee Parkside: Heartsounds, The Mighty Fine, Point of View, The Business End, 9pm, \$8.

DANCE

1015 Folsom: MartyParty, Joker, Robot Koch, Nick Hook, Pumpkin, Nesta, Releece, more, 10pm, \$15.
Amnesia: "Brass Tax," w/ DJs JoeJoe, Ding Dong, Ernie Trevino, Mace, 10pm, \$5.
Audix Discotech: Umek, Ben Seagren, Dean Samaras, 9pm, \$15 advance.
BeatBox: "Pulse SF: 3-Year Anniversary," w/ Ticon, Emok, Critical Choice, 10pm, \$25-\$30 advance.
Beaux: "Manimal," 9pm.
Cafe: "Boy Bar," w/ DJ Matt Consola, 9pm, \$5.
Cat Club: "Strangelove: A Tribute to Skinny Puppy," w/ DJs Tomaz Diablo, Daniel Skellington, Lexor, and Panic, 9:30pm, \$7 (\$3 before 10pm).
Cellar: "F.T.S.: For the Story," 10pm.
EndUp: "Trade," 10pm, free before midnight.
Grand Nightclub: "We Rock Fridays," 9:30pm
Harlot: DJ Spider, 9pm.
Infusion Lounge: "Flight Fridays," 10pm, \$20.
Lookout: "HYSL: Handle Your Shit Lady," 9pm, \$3.
Madrone Art Bar: "Dirty Rotten Dance Party," w/ Kap10 Harris, Shane King, guests, 9pm, \$5.
Mezzanine: "Future Fridays," w/ Posso, Non Sequitur, Erika K, Monika Santucci, 9pm, \$10.
Monarch: Bob Moses, DJ M3, Lisbona, 9:30pm, \$15-\$20.
Powerhouse: "Nasty," 10pm, \$5.
Public Works: "Direct to Earth," w/ Barem, Troy Pierce, Brian Knafield, Max Gardner, 9pm, \$13-\$20; "Play It Cool," w/ Hound Scales, Avalon Emerson, Derek Opperman, Matthew Favorites, Guillaume Galuz, 10pm, \$10.
Q Bar: "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9pm, \$3.
Rickshaw Stop: Rüfus, Lemaitre, DJ Aaron Axelsen, 9:30pm, \$15-\$17.
Ruby Sky: Quintino, 9pm, \$20-\$30 advance.
Slate Bar: "Haçeteria," w/ New Jack, Greg M, Jason P, Smac, Tristes Tropiques, Nihar, 10pm, \$5.
Temple: "Boogaloo Bounce," w/ Brother Board, D-Clan, Freefall, 10pm, \$15.
Underground SF: "Bionic," 10pm, \$5.
Vessel: "Blitz," w/ Revolv, DJ MyKill, Shawn Steele, Keelan, 10pm, \$10-\$30.
Wish: "Bridge the Gap," w/ DJ Don Kainoa, 6-10pm, free; "Depth," w/ DJs Sharon Buck & Greg Yuen, 10pm, free.

HIP-HOP

E25: "Decompression," 5-9pm.
Mighty: "Where'd You Get Those?," w/ Bobbito, Stretch Armstrong, DJ Shortcut, DJ Proof, 9pm, \$15 advance.
Nickies: "First Fridays," w/ The Whooligan & Dion Decibels, 11pm, free.
Yoshi's San Francisco: De La Soul, 8 & 10pm, \$46.

ACOUSTIC

Lost Church: Cotton Polly, David Sobel & The Toms, 8pm, \$10.
Plough & Stars: A Talent for Mischief, 9pm.
Red Poppy Art House: Squid Inc. with Carrie Katz, 7:30pm, \$10-\$15.
Sports Basement: "Breakfast with Enzo," w/ Enzo Garcia, 10am, \$5.
St. Cyprian's Episcopal Church: First Fridays Song Circle, 7pm, \$5-\$10.

JAZZ

Atlas Cafe: Jazz at the Atlas, 7:30pm, free.
Feinstein's at the Nikko: Paula West, 8pm, \$35-\$50.
Pier 23 Cafe: Hard Bop Collective, 8pm, free.
Savanna Jazz Club: Savanna Jazz Trio, 7pm, \$8.
SFJAZZ Center: Lavay Smith & Her Red Hot Skillet Lickers, playing the music of Billie Holiday, 7 & 8:30pm, \$30.

INTERNATIONAL

Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Cafe Cocomo: Taste Fridays, featuring salsa bands, dance lessons, and more, 7:30pm, \$15.
Cigar Bar & Grill: Rumbaché, 10pm.
City Hall: Gamelan Sekar Jaya, The Rotunda Dance

Series, noon, free.

Pachamama Restaurant: Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.

EXPERIMENTAL

Artists' Television Access: Mission Eye & Ear #4, experimental film and sound collaborations by Suki O'Kane & John Davis, Jason Hoopes & Azin Seraj, and more, 8pm, \$7-\$10.

FUNK

Amnesia: Swoop Unit, 6pm, \$3-\$5.
Make-Out Room: "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10pm, \$5-\$10.

SOUL

Edinburgh Castle: "Soul Crush," w/ DJ Serious Leisure, 10pm, free.
Knockout: "Oldies Night," w/ DJs Primo, Daniel, Lost Cat, friends, 10pm, \$5.

SATURDAY 8

ROCK

Bender's: Electric Funeral, Hell Fire, 10pm, \$5.
Bottom of the Hill: The Ataris, Authority Zero, Drag the River, Versus the World, 8pm, sold out.
Brick & Mortar Music Hall: Dead Ghosts, Los Craters, Mujeres, Banshee Boardwalk, more, 9pm, \$8-\$10.
Chapel: JD Samson & MEN, Skip the Needle, People at Parties, 9pm, \$16-\$18.
El Rio: Kepi Ghoulie with Dog Party, Unko Atama, Pogo Ono, 10pm, \$8.
Hemlock Tavern: The Librarians, Victory & Associates, Charmless, 9pm, \$6.
Knockout: Abrupt, Serpent Crown, Sciatica, Syzygy, 4pm, \$6.
Milk Bar: Hungry Skinny, Ape Machine, The Missing Pieces, Strange Hotel, DJ Chad Stab, 9pm, \$7.
Thee Parkside: Stomper 98, The Old Firm Casuals, Control, Custom Fit, 9pm, \$15.

CONTINUES ON PAGE 30 >>



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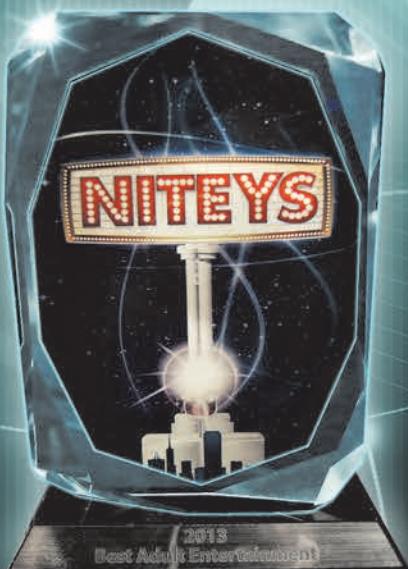
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CONT>>

DANCE

Amnesia: Jonas Reinhardt, Pharaohs, Roche, ProFan DJs, 9pm, \$10.
Audio Discotech: Fur Coat, Pacific Disco, Papa Lu, 9:30pm, \$5-\$10 advance.
BeatBox: Official SF White Party Palm Springs Kick Off, w/ DJs Chris Cox & Del Stamp, 10pm, \$10-\$20.
Beaux: *Clueless* After Party w/ Peaches Christ, Mahlae Balenciaga, and DJ Guy Ruben, 9pm, \$3.
Cat Club: "Club Gossip: Depeche Mode Night," w/ DJs Damon, Shon, Low-Life, Melting Girl, and Daniel Skellington, 9pm, \$5-\$8.
DNA Lounge: "Bootie S.F.," w/ DJ BC, A+D, DJ Jimig, Smash-Up Derby, more, 9pm, \$10-\$15.
Elbo Room: "Tormenta Tropical," w/ Jah Wave, Mr. E, Oro11, Deejay Theory, 10pm, \$10.

EndUp: "EclectriCity," 10pm.
F8: HGMNY: A Celebration of International Women's Day, with Astronautica, SoSuperSam, Kittens, Smashedtooth, Jaqi Sparrow, more, 9pm, \$10-\$15.
Harlot: 46 Minna, San Francisco. WhiteNoise, 9pm
Hot Spot: "Love Will Fix It," w/ DJ Bus Station John, 10pm, \$5.

Infusion Lounge: "One Way Ticket Saturdays," w/ Eric D-Lux, 10pm, \$20.
Knockout: "Galaxy Radio," w/ DJs Smac, Emils, Holly B, and guests, 9pm, free.
Lookout: "Bounce!," 9pm, \$3.
Madrone Art Bar: "Music Video Night," w/ DJs Satva & 4AM, 10pm, \$5.

Mighty: "Saluted," w/ Colette, Fred Everything, Julius Papp, 10pm, \$10-\$15 advance.
Monarch: "As You Like It + The Bunker," w/ Voices from the Lake, Jason Kendig, Christina Chatfield, Carlos Souffront, Mossmoss, 9pm, \$20-\$25.
OMG: "Fixup: Grime City Reunion," 10pm, \$5.
Public Works: Burnal Equinox 2014: The Multiverse Outpost, 7pm, \$15-\$20.

Q Bar: "Shoop!: The Janet Remix," w/ DJs Tommy T & Bryan B, 9pm.
Rickshaw Stop: "Cockblock," w/ DJs Kidd Sysko & Chelsea Starr, 10pm, \$10.
Ruby Sky: Audien, 9pm, \$20 advance.
Stud: "Frolic," w/ Raid Zero, Lycan Catt, Cohn Jonner, NeonBunny, 8pm, \$8 (\$4 in costume).
Temple: Andy Caldwell, Lucas Med, Magnetic, Rich Era, 10pm, \$20.
Vessel: The Chainsmokers, John Beaver, 10pm
Wish: "All Styles & Smiles," w/ DJ Tom Thump, 10pm, free.

HIP-HOP

111 Minna Gallery: "Back to the '90s," 9:30pm, \$10.
Double Dutch: "Cash IV Gold," w/ DJs Kool Karlo, Roost Uno, and Sean G, 10pm, free.
John Colins: "Frothin'," w/ DJ Matt Cali, 10pm
Showdown: "The Shit Show," w/ DJ Taurus Scott,

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10pm, two for \$5.

ACOUSTIC

Atlas Cafe: Craig Ventresco and/or Meredith Axelrod, 4-6pm, free.
Bazaar Cafe: Songwriters in the Round with Alex Jimenez, 7pm
Hotel Utah: The Royal Oui, Tall Heights, Keyan Keihani, 9pm, \$10.
Neck of the Woods: Grow & Twine, Trebuchet, Travis Hayes, 9pm, \$8.
Pa'ina: Jim "Kimo" West, 7pm, \$10.
Plough & Stars: "Americana Jukebox," w/ One Grass Two Grass Red Grass Bluegrass, 9pm, \$6-\$10.
St. Cyprian's Episcopal Church: Misner & Smith, Maurice Tani, Sound of Sirens, 7:30pm, \$15-\$18.

JAZZ

Center for New Music: Vardan Ovsepian, 8pm, \$10-\$15.
Cigar Bar & Grill: Josh Jones Latin Jazz Ensemble, 10pm
Feinstein's at the Nikko: Paula West, 7 & 9:30pm, \$35-\$50.
Jazz Bistro at Les Joulines: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.
Savanna Jazz Club: Savanna Jazz Trio, 7pm, \$8.
SFJAZZ Center: Lavay Smith & Her Red Hot Skillet Lickers, playing the music of Etta James, 7 & 8:30pm, \$30.
Sheba Piano Lounge: San Francisco. The Robert Stewart Experience, 9pm

INTERNATIONAL

1015 Folsom: "Pura," 9pm, \$20.
Bissap Baobab: Misión Flamenca, 7:30pm "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Make-Out Room: "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5 before 11pm
Red Poppy Art House: Bang Data, 7:30pm, \$10-\$20.

BLUES

Biscuits and Blues: Sista Monica, 7:30pm, \$24.
Lou's Fish Shack: Robert "Hollywood" Jenkins, 6pm
Riptide: G.G. Amos, 9:30pm, free.
Saloon: Dave Workman, 4pm

FUNK

Boom Boom Room: The Humidors, Jordan & The Ritual, DJ K-Os, 9:30pm, \$10 advance.
Independent: Dumpstaphunk, Katdelic, 9pm, \$22-\$25.

SOUL

Yoshi's San Francisco: Chanté Moore, 8pm, \$35.

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MUSIC LISTINGS

SUNDAY 9

ROCK

Brick & Mortar Music Hall: Richie Ramone, He Who Cannot Be Named, Bite, more, 8pm, \$12-\$15.
DNA Lounge: Scarlett Fever '14, Rett Syndrome benefit show with The Chop Tops, MoFo Party Band, The Memphis Murder Men, more, 1pm, \$15.
El Rio: Down & Outlaws, Mark Nelsen Band, The Parmesans, 8pm, \$5.
Make-Out Room: Sea Dramas, New Sun Company, 7:30pm, \$8.
Slim's: Kim Lenz & The Jaguars, The B-Stars, Secret Town, DJ Tanoa, 9pm, \$15.

DANCE

Beaux: "Full of Grace: A Weekly House Music Playground," 9pm, free.
Cellar: "Replay Sundays," 9pm, free.
Edge: "'80s at 8," w/ DJ MC2, 8pm
Elbo Room: "Dub Mission," w/ Mungo's Hi Fi featuring Solo Banton, DJ Sep, 9pm, \$12-\$17.
EndUp: "T.Dance," 6am-6pm; "The Rhythm Room," 8pm
F8: "Stamina," w/ Drumsound & Bassline Smith, 10pm, free.
Knockout: "Sweater Funk," 10pm, free.
Lookout: "Jock," Sundays, 3-8pm, \$2.
MatrixFillmore: "Bounce," w/ DJ Just, 10pm
Otis: "What's the Word?," w/ DJs Nick Williams, Kevin Knapp, Maxwell Dub, and guests, 9pm, \$5.
Parlor: "Sunday Sessions," w/ DJ Marc deVasconcelos, 9pm, free.
Q Bar: "Gigante," 8pm, free.
Temple: "Sunset Arcade: Mardi Gras Madness," with Mt. Eden, Sound It Out, Harris Pilton, more, 8pm, \$10-\$20; "Sunset Arcade," 9pm, \$10.

ACOUSTIC

Amnesia: Levi Strom, Matthew Hable, The Gospel Flats, 8pm, \$8-\$10.
Hemlock Tavern: David Novick, Matt Kivel, 8:30pm, \$6.
Hotel Utah: Maggie McClure, Jessica Campbell, Essence, Sara Beth Go, 8pm, \$10.
Lucky Horseshoe: Bernal Mountain Bluegrass Jam, 4pm, free; The Bernal Hillbillies, 8pm
Madrone Art Bar: "Spike's Mic Night," 4-8pm, free.
Milk Bar: Lonesome Locomotive, Rocket Frog Rodeo, Dusty Green Bones Band, 4pm, free.
Tupelo: "Twang Sundays," w/ The Coburns, 7pm, free.

JAZZ

Chez Hanny: Calvin Keys Trio, 4pm, \$20 donation.
Feinstein's at the Nikko: Paula West, 7pm, \$35-\$50.
Jazz Bistro at Les Joujins: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.
Revolution Cafe: Jazz Revolution, 4pm, free.

CONTINUES ON PAGE 32 >>

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Public Intimacy: Art and Other Ordinary Acts in South Africa is jointly organized by YBCA and SFMOMA. Presenting support is generously provided by the Evelyn D. Haas Exhibition Fund at SFMOMA. Major support is provided by the James C. Hormel and Michael P. Nguyen Endowment Fund at SFMOMA. Generous support is provided by Meridee Moore and Kevin King, Mike Wilkins and Sheila Dugnun, the Belatch Family Foundation, the YBCA Creative Ventures Council, Concepción and Irwin Federman, the National Endowment for the Arts, the George Frederick Jewett Foundation, Ronald W. Garrity, Kate and Wes Mitchell, and the Yerba Buena Community Benefit District.

Athi-Patra Ruga, *The Future White Women of Azania*, 2012; performed as part of *Performa Obscura* in collaboration with Mikhael Subotzky, commissioned for the exhibition *Making Way*, Grahamstown, South Africa; photo: Ruth Simbao, courtesy Athi-Patra Ruga and WHATIFTHEWORLD/GALLERY.

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MUSIC LISTINGS

FOR VENUE INFO, VISIT
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CONT>>

SFJAZZ Center: Lavay Smith & Her Red Hot Skillet Lickers, playing the music of Sarah Vaughan, 5:30 & 7pm, \$30.
Yoshi's San Francisco: Kris Bowers Quintet featuring Julia Easterlin, Myele Manzana Trio with Mark de Clive-Lowe & Ben Shepherd, 7pm, \$17-\$19.
Zingari: Carol Luckenbach, 7:30pm, free.

MONDAY 10

ROCK

Hemlock Tavern: Books on Fate, Night Train, City of Women, 6pm, \$5.
Milk Bar: Lemme Adams, Red Ribbon, Charm, 9pm, free.

DANCE

DNA Lounge: "Death Guild," with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.
Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic, 9pm, free.
Underground SF: "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10pm, free.

ACOUSTIC

Amnesia: The Pick Bluegrass Jam, 6pm, free; Toshio Hirano, 9pm, free.
Brick & Mortar Music Hall: Scott Barkan, Muncie, The Old Way, 9pm, \$5.
Chapel: Diane Cluck, Sondra Sun-Odeon, 8pm, \$13-\$15.
Chieftain: The Wrenboys, 7pm, free.
Elbo Room: The Riverbreaks, 9pm, \$8.
Fiddler's Green: Terry Savastano, 9:30pm, free.
Hotel Utah: Open Mic w/ Brendan Getzell, 8pm, free.

JAZZ

Jazz Bistro at Les Jouliens: Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.
Le Colonial: Le Jazz Hot, 7pm, free.
Sheba Piano Lounge: City Jazz Instrumental Jam Session, 8pm
Zingari: Nora Maki, 7:30pm, free.

EXPERIMENTAL

Center for New Music: Thom Blum: Soundscraper, 8pm, \$10-\$15.

TUESDAY 11

ROCK

Amnesia: Cellar Doors, Cool Ghouls, 9pm, \$7-\$10.
Bottom of the Hill: Little Sister, Apogee Sound Club, 8pm, \$7.

The Secret Secretaries, 8:30pm, \$8.

El Rio: Alone in the Universe, Miss Massive Snowflake, Lucid Optics, 7pm, \$5.

Hemlock Tavern: Lo Cash Ninjas, Jokes for Feelings, Spawn Atomic, Black Dream, 9pm, \$5.

Knockout: Shannon & The Clams, Marriage & Cancer, Mane, DJ Hang The, 9:30pm, \$8.

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.
Harlot: "Tutu Tuesday," w/ DJ Atish, 9pm, \$7.
Monarch: "Soundpieces," 10pm, free-\$10.
Q Bar: "Switch," w/ DJ Jenna Riot & Andre, 9pm, \$3.
Wish: "Tight," w/ DJs Michael May & Lito, 8pm, free.

ACOUSTIC

Hotel Utah: Amy Obenski, ArtemesiaBlack, David Colón, 8pm, \$7.

Plough & Stars: Seisiún with Barry O'Connell & Vinnie Cronin, 9pm.
Rickshaw Stop: Scott H. Biram, Larry & His Flask, Whiskey Shivers, Tom VandenAvond, 7:30pm, \$13.

INTERNATIONAL

Brick & Mortar Music Hall: Gautam Tejas Ganeshan, Classical Revolution, Cash Pony, 7:30pm, \$7-\$10.
Cafe Cocomo: Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.
Cosmo Bar & Lounge: Conga Tuesdays, 8pm, \$7-\$10.
F8: "Underground Nomads," w/ DJs Amar, Sep, and Dulce Vita, plus guests, 9pm, \$5.

EXPERIMENTAL

Center for New Music: sfSoundSalonSeries, w/ Joan La Barbara, 7:49pm, \$10-\$15. **SFBG**



ARTS + CULTURE



FROM LEFT: *DRAFT*; *THE AFTERMATH*
AFFAIR; *TWO ROOM*
APARTMENT
DRAFT PHOTO BY
ROB KUNKLE;
TWO PHOTO BY
GADI DAGON

Branching out

BY RITA FELCIANO
arts@sfbg.com

DANCE ODC Theater has a good track record of presenting homegrown and visiting companies, some making their local debuts, others having been around for a while. In between these ODC-presented programs — or, increasingly these days, co-presented with other organizations — are slots for artists who want to self-produce, which means that they rent the space for a fixed fee.

The remodeled theater, with its upgraded technical facilities, can accommodate not only dance, but musical and language-based performances. It has become a flexible, desirable venue in a city that has too few of them. Yet if I read history correctly, a kind of open-door policy has always been part of ODC's mission, even during its more modest times — as in 1976, when it bought what used to be a hardware store and before that a stable.

Bianca Cabrera's two-year-old East Bay-based troupe Blind Tiger Society (the name comes from a Prohibition-era speakeasy) is the latest of these self-producing independents to take advantage of what ODC Theater has to offer.

Though Cabrera has shown work locally in small studio settings, the world premiere of the hourlong *The Aftermath Affair* is the company's most ambitious effort yet. Sixteen women, some clearly more technically trained than others, threw themselves with considerable energy and commitment into fast-paced unisons, scurrying on the tips of their toes one moment, and then entangling themselves head over heels, only to then freeze into identical sculptural poses.

By far the most intriguing aspect of what was a decidedly odd affair was Cabrera's attempt to create her own language from disparate sources. With

a background in cabaret and musical theater, in addition to modern dance and ballet, she has a lot to draw on. While her vocabulary doesn't yet cohere into a flexible enough tool, the yanking together or simple juxtaposition of elements from modern dance, cabaret, contact improvisation, and even ballet was intriguing in the way it tried to break down easy categorizations and perceptual barriers.

Cabrera's dancers make good use of strong upper-body movements with articulated necks and shoulders, perhaps borrowed from belly dancing. Much of the movement for the many duets and small ensembles, however, was crystallized out of contact improvisation, with its give and taking of weight, supporting each other, and allowing a movement thread to run its course. Despite their robust physicality, these encounters were so formalized that sometimes they felt regimented. The plain beige-brown costumes, which looked like uniforms, probably didn't help. Fortunately, several of the solos communicated a controlled but enthusiastic sense of being in the moment.

Contrasting with earthbound sequences were formal unisons of lines: diagonals, wedges, parallels, intersections, and overlappings that could have come from Broadway or movie musicals. To see a kick line of 16 pairs of (more or less) unison legs advance downstage was really most unusual.

A finely developed tactile sense proved an essential ingredient to *Aftermath*. Hands were everywhere. The dancers contacted each other with their fingers, exploring each other's bodies and their own as if wanting to access some hidden knowledge. They wrapped arms tightly around themselves and held their hands over their pelvis as if trying to hold something in. Yet all of this was curiously clinical, devoid of any erotic implications.

Some the imagery also recalled wildlife observations on the National Geographic channel, in which animals sniff each other out and make tentative physical contact only to retreat again. When some of the dancers scurried back and forth across the stage on tiptoes, I thought of sandpipers trying to escape approaching waves.

Toward the end, pallor drops on *Aftermath* like fog with a sense of impending doom. The dancers plopped to the ground, rolled like logs, and then mechanically turned like the hands of a clock. I couldn't quite see a connection to the rest of this worthwhile though not entirely successful endeavor.

Ben Juodvalkis' dramatic and colorful score gave *Aftermath* its backbone. Cabrera, however, should have hired a lighting designer. Making such primitive use of the theater's excellent facilities was a waste.

Independent productions at ODC resume with Gamelan Sekar Jaya (April 4-5) and Company C (April 25-May 5). Immediately on the horizon are three co-presentations. March 6-8, as the last lineup of this year's Black Choreographers Festival, Robert Moses' Kin has a double bill: as part of the company's 2014 "BY Series," Bliss Kohlmeyer, Dexandro Montalvo, and Gregory Dawson set works for the Kin dancers; for *Draft*, Moses choreographed for 10 guest performers.

March 21-22 brings Israeli dancers Niv Sheinfeld and Oren Laor, in *Two Room Apartment*, their adaptation of what was considered a highly erotic duet by the husband and wife team Liat Dror and Nir Ben-Gal.

And joined by guest artist and former Sweet Honey of the Rock member Ysaye M. Barnwell, Eric Kupers' Dandelion Dancetheater will reprise his double bill *Tongues/Gather* March 26. **SFBG**

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ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Crystal Springs Eureka Theatre, 215 Jackson, SF; www.crystalspringstheplay.com. \$20-65. Previews Thu/6, 8pm. Opens Fri/7, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through March 23. Eureka Theatre presents Kathy Rucker's world-premiere drama about parenting in the digital age.

BAY AREA

Accidental Death of an Anarchist Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$29-99. Previews Fri/7-Sat/8 and Tue/11, 8pm; Sun/9, 7pm. Opens March 12, 8pm. Runs Tue and Thu-Sat, 8pm (no show April 18; additional 2pm shows March 20 and April 17; also Sat, 2pm, but no matinee March 22); Sun, 2 and 7pm. Through April 20. Berkeley Rep presents comic actor Steven Epp in Dario Fo's explosive political farce, directed by Christopher Bayes, **Once On This Island** Lucie Stern Theatre, 1305 Middlefield, Palo Alto; www.theatreworks.org. \$19-73. Previews Wed/5-Fri/7, 8pm. Opens Sat/8, 8pm. Runs Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through March 30. TheatreWorks performs the Tony-nominated musical about a star-crossed love affair in the tropics, inspired by Hans Christian Andersen's *The Little Mermaid*.

ONGOING

The Altruists Shelton Theater, 533 Sutter, SF; www.shewolftheater.com. \$19-34. Thu/6-Sat/8, 8pm. She Wolf Theater performs Nicky Silver's "politically incorrect" play that exposes the real motivations behind altruistic behavior.

Children Are Forever (All Sales are Final!) Stage Werk Theatre, 446 Valencia, SF; www.brownpaper-tickets.com. \$15. Fri-Sat, 8pm. Through March 22. W. Kamau Bell directs Julia Jackson in her solo show about adoption.

Feisty Old Jew Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$25-100. Sat, 8pm; Sun, 7pm (Sun/9, performance will be a reading of Charlie Varon's *Fish Sisters*). Through March 16. Charlie Varon performs his latest solo show, a fictional comedy about a 20th century man living in a 21st century city.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

Hundred Days Z Space, 450 Florida, SF; www.zspace.org. \$10-100. Wed and Sun, 7pm; Thu-Sat, 8pm. Through April 6. Z Space presents the world premiere of a folk rock odyssey conceived and created by Abigail and Shaun Bengson.

Jerusalem San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. \$20-100. Wed/5-Thu/6, 7pm; Fri/7-Sat/8, 8pm (also Sat/8, 3pm). SF Playhouse presents the West Coast premiere of English playwright Jez Butterworth's West End and Broadway hit, a three-act revel led by a larger-than-life rebel, a stout boozed-up drug-dealer, habitual fabulist, and latter-day Digger of sorts named Johnny "Rooster" Byron (Brian Dykstra). The dominion of this Falstaffian giant is the English countryside outside his squalid trailer door, not far from Stonehenge, where he seems to incarnate a rather dissipated version of an ancient English independence, like one of the great mythical beings of rural lore. Aptly enough, it's Saint George's Day, the feast day of England's national saint, but it's not all a party this time around. Authorities have issued a final 24-hour eviction notice on Rooster's tin door; there are luxury apartments in the works; and there's concern in town about the underage teens who flock to Rooster like so many fledglings — one, in particular, has gone missing: Phaedra (Julia Belanoff), who we see at the very outset of the play donning a fairy costume and singing the title song, based on the Blake poem and England's unofficial national anthem. The next 24 hours will be either the breaking point or the apotheosis for all Rooster has made himself out to be.

In Butterworth's big-eyed comedy, we are meant to feel a stake in this outcome whether we actually like Rooster or not — his independence, the scope of his life and vision, suggests the outer limit of possibility in an ever more disciplined and circumscribed world. Director Bill English (who also designed the impressive bucolic-trailer-park set) and his large cast (which includes a strong Ian Scott McGregor as longtime



ONLINE DRAMAS BLEED INTO REAL LIFE IN WORLD PREMIERE **CRYSTAL SPRINGS**, OPENING THIS WEEK AT THE EUREKA THEATRE. PHOTO BY DAVID ALLEN

Rooster sidekick, Ginger) dive into the comedy with gusto. But somehow the drama, the larger stakes in the storyline, falls short. A certain requisite intensity and momentum are only fitfully achieved. Dykstra, as the expansive antihero, has the biggest burden here. And while he has an appealing swagger throughout, his wayward brogue and unconvinced bellicosity undercut the culmination of the play's (admittedly somewhat overwrought) mythopoetic proportions. (Avila)

Lovebirds Marsh San Francisco Studio, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu-Fri, 8pm; Sat, 8:30pm. Through March 15. Theater artist and comedian Marga Gomez presents the world premiere of her 10th solo show, described as "a rollicking tale of incurable romantics."

Mommy Queerest Exit Studio, 156 Eddy, SF; www.divafest.info. \$15-25. Fri-Sat, 8pm. Through March 29. DIVAFest and Guerrilla Rep present Kat Evasco (who co-wrote with John Caldon) in an autobiographical solo comedy about the relationship between a lesbian daughter and her closeted lesbian mother.

Napoli! ACT's Geary Theater, 415 Geary, SF; www.act-sf.org. \$10-120. Wed/5-Sat/8, 8pm (also Sat/8, 2pm); Sun/9, 2pm. American Conservatory Theater offers Bay Area audiences a rare look at one of the Neapolitan plays by Italy's famed writer Eduardo De Filippo (1900-1984). Set in a humble home in working-class Naples during and just after World War II, amid the transition from Fascism to the postwar order, the play's broad comedy comes with a strong undercurrent of social drama, as well as unexpectedly poignant moments. Its hero is the head of the household, Gennaro (former ACT core company member Marco Barricelli) in a boisterous and gently moving performance, whose upright nature proves increasingly out-of-step with the times and indeed his own family, as his wife, Amalia (a commanding Seana McKenna), begins a black-market trade in coffee beans that becomes an all-out family crime ring by war's end. While this dynamic offers fodder for some rather hokey if not unenjoyable comedy, the play gathers itself into a serious and timely indictment of privilege and its corrosion of community, as well as the need for solidarity as the only viable, indeed the only satisfying way forward. If the message and the playwright-messenger (De Filippo, also an actor, originated the part of Gennaro himself) come across today as somewhat heavy-handed, it remains hard to dismiss *Napoli!* as just a museum piece. That's due in part to director Mark Rucker's large and graceful cast, as well as a buoyant new translation by Linda Alper and ACT's Beatrice Basso. But it's also the prescience and appositeness for us, all these many years later and miles away, of the play's fundamentally social and political concerns. (Avila)

Risk Is This ... The Cutting Ball New Experimental Plays Festival Tides Theater, 533 Sutter, Second Flr; www.cuttingball.com. Free (\$20 donation for reserved seating). Fri-Sat, 8pm. (Starting March 14, venue changes to Exit on Taylor, 277 Taylor, SF). Through March 29. Five new works in staged readings, including two from Cutting Ball resident playwright Andrew Saito.

The Scion Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-60. Thu-Fri, 8pm; Sat, 5pm. Through April 18. Brian Copeland's fourth solo show takes on "privilege, murder, and sausage."

Shit & Champagne Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Open-ended. D'Arcy Drollinger is Champagne White, bodacious blonde innocent with a wicked left hook in this cross-dressing '70s-style white-splinteration flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman (with high-flying choreography by John Paolillo, Drollinger, and Matthew Martin), this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot (involving, among other things, a certain street drug that's triggered an epidemic of poopy pants) — all of it played to the hilt by an excellent cast that includes Martin as Dixie Stampede, an evil cor-

porate dominatrix at the head of some sinister front for world domination called Mal*Wart; Alex Brown as Detective Jack Hammer, rough-hewn cop on the case and ambivalent love interest; Rotimi Agbabiaka as Sergio, gay Puerto Rican impresario and confidante; Steven Lemay as Brandy, high-end calf model and Champagne's (much) beloved roommate; and Nancy French as Rod, Champagne's doomed fiancé. Sprawling often literally across two baxum acts, the show maintains admirable consistency: the energy never flags and the brow stays decidedly low. (Avila)

The Speakeasy Undisclosed location (ticket buyers receive a text with directions), SF; www.thespeakeasysf.com. \$60-90 (add-ons: casino chips, \$5; dance lessons, \$10). Thu-Sat, 7:40, 7:50, and 8pm admittance times. Through March 15. Boxcar Theatre presents Nick A. Olivero's re-creation of a Prohibition-era saloon, resulting in an "immersive theatrical experience involving more than 35 actors, singers, and musicians."

Tipped & Tippy Marsh Studio Theater, 1062 Valencia, SF; www.themarsh.org. \$15-50. Sat, 5pm; Sun, 7pm. Through April 6. Solo performer Jill Vice performs her Fringe Festival hit.

Ubu Roi Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$10-50. Thu/6, 7:30pm; Fri/7-Sat/8, 8pm (also Sat/8, 2pm); Sun/9, 5pm. Cutting Ball Theater performs Alfred Jarry's avant-garde parody of Shakespeare's *Macbeth*, presented in a new translation by Cutting Ball artistic director Rob Melrose.

The World of Paradox Garage, 715 Bryant, SF; www.paradoxmagic.com. \$12-15. Mon, 8pm (no show Mon/10). Through April 7. Footloose presents David Facer in his solo show, a mix of magic and theater.

The World's Funniest Bubble Show Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-11. Sun, 11am. Through March 9. The popular, kid-friendly show by Louis Pearl (aka "The Amazing Bubble Man") returns to the Marsh.

Yellow New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through March 23. New Conservatory Theatre Center performs the Bay Area premiere of Del Shores' Mississippi-set family drama.

BAY AREA

The House That Will Not Stand Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; www.berkeleyrep.org. \$29-59. Tue and Thu-Sat, 8pm (also Sat and March 13, 2pm); Wed, 7pm; Sun, 2 and 7pm. Through March 16. July 4, 1836: As a white New Orleans patriarch (Ray Reinhardt) passes from the scene, under somewhat mysterious circumstances, his longtime mistress, Beartrice (an imposing, memorable Lizan Mitchell), and their daughters (the charmingly varied trio of Joniece Abbott-Pratt, Flor De Liz Perez, and Tiffany Rachelle Stewart) — all free women of color — vie for dominance while trying to secure their respective futures in Berkeley Rep's sumptuous and beautifully acted world premiere. Nationally acclaimed playwright and Oakland native Marcus Gardley (*And Jesus Moonwalked the Mississippi; This World in a Woman's Hands*) brews up a historically rich and revealing, as well as witty and fiery tale here, based on the practice of *placage* (common-law marriages between white men and black Creole women), grounding it in the large personalities of his predominantly female characters — who include a nosy and angling intruder (played with subtlety by Petronia Paley) — and lacing it all with a delirious dose of magical realism via the voodoo charms of Beartrice's slave, Makeda (Harriett D. Foy, who with Keith Townsend Obadike also contributes lush, atmospheric compositions to the proceedings). Gardley delves productively into the history overall, although he sometimes indulges it too much in awkward and ultimately unnecessary expository dialogue. When he allows his characters full scope for expression of their personalities and relationships, however, the dialogue sails by with brio and punch — something the powerhouse cast, shrewdly directed by Patricia McGregor, makes the most of throughout. (Avila)

Yesterday, today, and Tomorrow

Cartoonist Dan Perkins reflects on 25 years of 'This Modern World'

BY CHERYL EDDY

cherly@sfbg.com

VISUAL ART Tom Tomorrow's real name is Dan Perkins. This is important information if you ever happen to call him up, because you will have to squelch the urge to blurt out "Hi, Tom!" when he answers the phone.

"It happens! That's what I get for coming up with a pen name," the editorial cartoonist laughs from his home in Connecticut. "When I was starting out, I was in San Francisco running a little anti-corporate 'zine called Processed World. A lot of the contributors used pen names, because there was always a sense that you might get blacklisted or boycotted or something if you were associated with it. So I started using this pen name, which was a misremembered version of an old cartoon character. I didn't quite realize that I was going to have this 25-year career, and would be stuck with this thing!"

He chuckles before adding, "I would also say, even more than the anonymity in the early days, I thought it would be a mnemonic [device]. The cartoon was called *This Modern World*. It wasn't about politics so much in those days, it was riffing on technology and consumerism, and 'Tom Tomorrow' seemed appropriate to this kind of retro-futurist thing I was doing."

Longtime Guardian readers need no introduction to Perkins' work. *This Modern World* — which satirizes current events with wry humor and laser-sharp intelligence — has appeared weekly in these pages for nearly 20 years; it's also syndicated in other papers across America. In addition, he's authored a children's book and several cartoon anthologies, including 2012's *The World of Tomorrow*, which features an introduction by rocker Eddie Vedder (Perkins drew the album art for Pearl Jam's 2009 *Backspacer*, which elevated him to a level of fame he never expected: "There are people who have tattooed [my art] on their flesh!") Last year, he added the prestigious Herblock Prize to his list of cartooning and journalistic accolades. Though he's East Coast-based these days, he'll be heading to California next week for events at the Cartoon Art Museum in San Francisco and the Charles M. Schulz Museum in Santa Rosa.

Long before he made his name with *This Modern World*, Perkins says he was "always drawing little comics and cartoons, as far back as I can remember. I've been putting together a new PowerPoint show for this Cartoon Art Museum event, and I've actually dug up some of these old cartoons. I have this political cartoon that I drew at the age of 14! It's terrible [laughs], but it's kind of funny to show it. It's about Jimmy Carter! Because when I was 14, Jimmy Carter had just given an interview to Playboy magazine, and was being widely mocked for saying that he had lusted after

women in his heart. So here I am at 14, drawing a cartoon about that, which is very funny to me in retrospect."

As he got older ("like every young cartoonist in the 1980s, I went through a phase of trying to do a Gary Larson rip-off, because *The Far Side* was at the height of its popularity"), he began combining collage with cartooning "in order to riff on advertising culture and technology and so on," before circling back to politics.

"I'm just doing this one cartoon — it's not a comprehensive news source — so each week has to be some mixture of something I'm really interested in; something that maybe, hopefully has a news hook; and something that I have something interesting to say about," he says.

"Something that I can be funny about. It may not always show, but I really don't want to waste the reader's time."

Though he admits George W. Bush was an easier politician to make fun of, the Obama administration has also supplied him with plenty of material. "I have a recurring character named 'Droney' — the friendly surveillance drone. I do a lot of stuff on the NSA, and the fact that Guantanamo has not been closed, and so on."

A veteran of the alt-weekly publishing world, Perkins has a unique perspective on how the industry has changed over the years. "I think the short answer is, alt-weekly cartoonists — and there's maybe a dozen of us working right now — are truly an endangered species. We came into a certain ecosystem and set our own rhythms around that ecosystem," he says. "Obviously, between the financial crash in 2008, and the ongoing influence of the Internet, that's been a more tenuous ground. I'm profoundly grateful to the papers that still run cartoons like mine, but it's an era of entropy. We're all kind of just hanging on. I'm not the only content creator ever to point out the fact that it's tricky to figure out how to make a living online. It's ironic, because [thanks to the Internet], my reach as a cartoonist has never been greater." (His semi-joking advice to young cartoonists: "Marry someone with tenure.")

For his Cartoon Art Museum gig, he'll be sharing the spotlight with a special guest: one of San Francisco's famed Doggie Diner heads. "To me, the Doggie Diner heads represent my San Francisco. They

represent the San Francisco of artists and pranksters. I have a real affection for them. Sometimes, when I have a dream sequence and I need to convey something strange and surreal,

I'll have a Doggie Diner head say a few words, floating in the background." SFBG

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www.cartoonart.org

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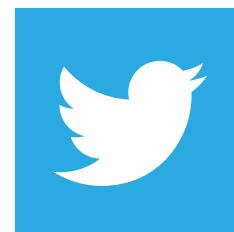
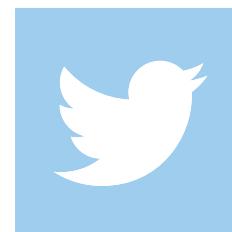
Charles M. Schulz Museum

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In the cut

Poet Randall Mann's breakthrough 'Straight Razor' slices into gay life now

BY MARKE B.
marke@sfbg.com

LIT "Everywhere the gay narrative in this country is about freedom, but the reality doesn't match up. I'm interested in exploring the corners that aren't free — from bullied queer children killing themselves to the elaborate social prisons we concoct for ourselves online," Randall Mann told me. "The landscape is definitely changing, but I'm not convinced that the most exciting, most pressing thing is to slap a smiley face over everything and post about 'look how awesome my life is.' I think it diminishes the present and the past."

That may seem like a cynical take on the spury arc of gay liberation. And a quick glance at Mann's latest book *Straight Razor* (Persea Books), prickling with darkness, insecurity, suicide, longing, and Smear the Queer, probably bears that observation out. But the thrilling poems in Mann's third volume are tenderly, uncannily, often hilariously on point when it comes to how we live our gay life now: the blundered hookups, halfhearted experiments, weird ghosts of old behaviors, buried childhoods, shady exchanges, unbelievable luck, the precarious balance of living at once in the glaring political spotlight and the throbbing shadows of history.

Or, as Mann exclaims with either surprise or sarcasm (or both) in "Teaser":

*Look at us — we're smarter
Than our hair!*

Mann and I met in the Castro near his house, at a naff wine bar in that increasingly upscale, main-



ERRATA

I'm a little punchy after all the lines
and torture-lite. And since this isn't glitter underneath
my nails, pass me an emery board and the strip brush —

I'll meet you out front, by the STD truck.
We'll get Ray-Banned, and torch
a Castro twink, or three. And kee kee.

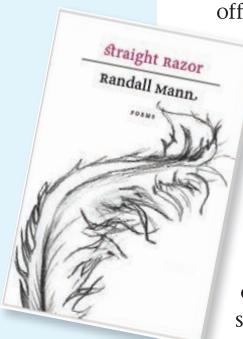
Enough with the ritual attachments. I prefer the steel
implication, the gash in the erstwhile
model's face, the snip of the top chef's tongue.

Your assignment is to lurk, but not
like that shower goblin at the gym. No. Like a cemetery
wildflower at Badlands. Like monogamy.

No use now for embarrassment,
the blinking-back-the-tears.
The administration will exempt each one of us

with a bathwater apology, an errata list...

"Errata" by Randall Mann, from *Straight Razor*, copyright © 2013
by Randall Mann. Reprinted by permission of Persea Books, New York.



stream neighborhood — a scrubbing that sometimes renders Mann's gritty lines (*As I skipped out this morning, / skipping down Castro Street, / the queens upon the asphalt/ were racks of hanging meat*) into totems of nostalgia, no matter how recent they were written. But his electric language is so of the moment it carries the past into a timeless, shared present, as in one of my favorite poems from the collection, eerie AIDS-survivor ode "The Afterparty":

*I hover over the caviar, between
two spray-on queens, their asides —*

eye cream, Pac Heights, microderm —
winningly vulgar. And when someone turns
the beat around, pure disco,

we're dated, we're done for...

"Our walls are crumbling, but

SELF AND SELFIE:
RANDALL MANN AT BLUE JAY CAFÉ.

cies" awaits a possible mate by reliving his entire sexual past — who doesn't? — finally wishing he could redo it all, "much richer, cleaner, / yet still dark, dark, dark." A Michael Haneke shot-by-shot remake of my life." One guesses the date won't top that.

Mann's poems are direct and structural — he was enthralled by formal-leaning Modernist icons Bishop, Moore, Auden, Lowell, and Stevens in college, rather than the shaggy Beats or the hyper-experimental Language Poets most young poets his age were obsessing over. His biggest influence is the great gay poet Thom Gunn, who died in the Haight 10 years ago next month. Gunn cheekily set strict forms and an Elizabethan wit against often-raunchy contemporary subject matter. (*His Man With Night Sweats* is an AIDS-era monument.)

Mann's not after that kind of irony; for him, "Structure is something erotic to me, it leads me places that free verse doesn't, it gives me a definition that I can surmount, a path to take and sometimes step off from." His loose forms and

half-rhymes become a metaphor for a community that's redefining itself against its past even as it clings to its history. One shiver-inducing poem, the horror-porn-meets-Judy-Garland riff "Fantasy Suite," is literally an invert — the first half of the poem is repeated in the second half in reverse order.

"Structure also gives me a sort of permission to speak about the unspeakable," Mann told me, in context of the *Straight Razor* poem that's getting the most attention, "September Elegies." That poem, heartbreak yet hardly mawkish, is dedicated to Seth Walsh, Justin Aaberg, Billy Lucas, and Tyler Clementi, four young people who killed themselves after being bullied about their sexuality.

"I had to be very careful with that one, but I couldn't be silent. I didn't want to capitalize on or cheapen their deaths with useless sentiment, but I was driven to honor them in some way. I found that the repetition of their ages — 13, 15, 18 — and their final social media messages ("jumping off the gw bridge sorry"), those second-hand details, it became a kind of incantation, of bringing them back into our world," Mann said.

"The words turn and turn on themselves," Mann says in that poem — just like we turn on ourselves and each other, and the world still turns on us. **SFBG**

ARTS + CULTURE ON THE CHEAP



ARMADILLO BY ELANA COOPER IS PART OF "A CURIOUS MENAGERIE" AT CREATIVITY EXPLORED GALLERY. COPYRIGHT 2013 CREATIVITY EXPLORED LICENSING, LLC

Listings are compiled by Guardian staff. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 5

Bikes to Books beer and map social Bender's Bar and Grill, 806 S. Van Ness, SF; www.burrito-justice.com. 7-9pm, free. Gather to talk lit history, maps, and urban cycling with like-minded folks.

David Grand City Lights Bookstore, 261 Columbus, SF; www.citylights.com. 7pm, free. The author reads from *Mount Terminus*. Also reading: Wesley Stace, author of *Wonderkid*.

"Twelve Brief Moments: Reading and Publication Launch" Southern Exposure, 3030 20th St, SF; www.soex.org. 7pm, free. Culminating event of a year-long series of readings by artist Michael Swaine, who performed a short text-based work every month from February 2013 through this event.

THURSDAY 6

"A Curious Menagerie" Creativity Explored Gallery, 3245 16th St, SF; www.creativityexplored.org. Opening reception 7-9pm, free. Exhibit runs through April 16. Over two dozen Creativity Explored artists interpret various members of the animal kingdom, both real and imaginary, in this new gallery show.

"Shipwreck: Wind in the Willows" Booksmith, 1644 Haight, SF; www.booksmit.com. 7:30pm, \$10. Six writers "destroy" one great book and character using their literary skills and creative imaginations. This month's participants include Alan Leggit, Sean Keane, Alitzah Oros, Christopher Steffen, Kate Santos, and one more TBD.

"Urban Air Night Market" SoMa StrEat Food Park, 428 11th St, SF; www.urbanairmarket.com. 5-10pm, free. Ongoing every Thursday. It's not just food trucks anymore: Urban Air Market brings its array of independent designers, artists, and other vendors for a weekly event at the park.

FRIDAY 7

Anchee Min Books Inc., 1344 Park, Alameda; www.booksinc.net. 7pm, free. The best-selling author (*Red Azalea*) reads from her long-awaited memoir sequel, *The Cooked Seed*.

"Quiet Lighting with San Francisco Center for the Book" San Francisco Center for the Book, 375 Rhode Island, SF; www.quietlightning.org. 7:30pm, \$7-10. Celebrate the release of a "live literary mix-tape," the latest issue of Sparkle + Blink.

"What Do the Women Say: A Celebration of International Women's Day" La Peña Cultural Center, 3105 Shattuck, Berk; www.goldenthread.org. 8pm, \$15. Golden Thread's annual celebration of International Women's Day features an eclectic array of Middle Eastern female artists, including filmmaker Maryam Keshavarz, comedian Zahra Noorbakhsh, author Ayesha Mattu, and others.

SATURDAY 8

"Babylon Salon" Cantina SF, 580 Sutter, SF; www.babylonsalon.com. 6:30pm, free. With readings by Daniel Alarcon, Katie Crouch, Robin Sloan, Melissa Stein, and Molly Antopol.

"Benefest 2014: Subterranean Arthouse's Fifth Anniversary Party" Subterranean Arthouse, 2179 Bancroft, Berk; www.subterraneanarthouse.org. 6-11pm, \$20-100. The nonprofit, volunteer-run arts venue presents a fundraising night of live music, plus a visual art exhibit and a silent auction.

"In Love and Struggle: A Celebration of International Women's Day" La Peña Cultural Center, 3105 Shattuck, Berk; www.lapena.org. 7:30pm, \$10-15. Hip-hop and spoken word performance, plus a dance party, to benefit Berkeley Copwatch.

"Pretty in Ink: North American Women Cartoonists 1896-2013" San Francisco Main Library, Fourth Flr, 100 Larkin, SF; www.spl.org. Exhibit runs through June 5. Photos, letters, comic books, artwork, and more highlight this exhibition showcasing female cartoonists past and present.

"World Naked Bike Ride: San Francisco Southern Hemisphere Edition" Justin Herman Plaza, One Market, SF; facebook.com/wnbrsf. 11am, free. Back for its fifth year, this "as bare as you dare" ride propels packs of naked or nearly-naked cyclists through Fisherman's Wharf, the Embarcadero, and other popular spots to draw attention to the dangers of global dependency on oil. Don't forget the SPF!

SUNDAY 9

Philip B. Choi Eastwind Books of Berkeley, 2066 University, Berk; www.asiabookcenter.com. 3pm, free. The architect and Chinese American studies pioneer discusses *San Francisco Chinatown: A Guide to Its History and Architecture*.

MONDAY 10

Julian Hoffman Booksmith, 1644 Haight, SF; www.booksmit.com. 7:30pm, free. The author reads from *Being at Home in a Beckoning World*.

TUESDAY 11

Clifford Chase Magnet, 4122 18th St, SF; www.booksinc.net. 7:30pm, free. The author of *Winkie* reads from his new memoir, *The Tooth Fairy: Parents, Lovers, and Other Wayward Deities*.

D. Foy City Lights Bookstore, 261 Columbus, SF; www.citylights.com. 7pm, free. The author reads from his new novel, *Made To Break*.

Shaham Mutti Booksmith, 1644 Haight, SF; www.booksmit.com. 7:30pm, free. The author discusses *The Faithful Scribe: A Story of Islam, Pakistan, Family, and War*.

"Edith Wharton at Home: Life at the Mount" Koret Auditorium, de Young Museum, 50 Hagiwara Tea Garden Dr, Golden Gate Park, SF; deyoung.famsf.org. 7:15-9pm, \$15. American Decorative Arts Forum of Northern California presents this talk about Edith Wharton and her "autobiographical house" by Richard Guy Wilson. **SFBG**

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PUBLICATION DATE: WEDNESDAY, APRIL 9, 2014

BAY GUARDIAN

FILM



VOLKER BRUCH
AS WILHELM IN
GENERATION WAR
PHOTO COURTESY
OF MUSIC BOX FILMS

Sturm und drang

BY DENNIS HARVEY

arts@sfbg.com

FILM It is awkward, no doubt, living in a land whose 20th-century legacy was becoming synonymous with evil — “Nazi,” “Hitler,” and “Holocaust” are still terms we use in describing or comparing the absolute worst human behaviors. Toward the end of *Generation War*, a three-part TV miniseries being shown here as a two-part movie, one character anticipates the cultural amnesia of peace-time by saying “Soon there will only be Germans and not a single Nazi.” That’s a canny statement in a nearly five-hour soap opera that doesn’t have quite enough of them.

Postwar Germany willed itself not only into economic rehabilitation, but into becoming one of the world’s more politically progressive and socially tolerant societies. (With exceptions, of course.) No doubt part of this was a function of guilt, and younger generations’ determination not to repeat the past. But it must also have been driven by a desire to bury that past as discreetly as possible without actually seeming to do so. Neo-Nazi freaks aside, you won’t likely now meet anyone in Germany who pledged allegiance to Hitler. Nor would you have 30 or 50 years ago. Even (or especially) guards at Auschwitz shared in the selective national amnesia that followed capitulation and the subsequent revelations of war atrocities. It’s understandable, if not entirely to be sympathized with: How do you live publicly with being on the side of the exterminators? You don’t, that’s how. You gradually build up personal distance until it’s a wall scarcely more abstract than the one that came down to reunite Germany in 1989.

Generation War was originally called *Our Mothers, Our Fathers*, to underline the relevancy of the discussion it’s presumably trying to stir at home — even if for many viewers the war generation would have been their grandparents’. Directed by Philipp Kadelbach and written by Stefan Kolditz, it starts out in disarmingly hackneyed fashion as we’re introduced to our youthful protagonists. Celebrating a birthday in 1941 near the war’s start, when Axis victory seems assured, they pose for a photo you know damn well is going to be the heart-tugging emblem of innocence horribly lost for the next 270 minutes.

There’s true-blue Wilhelm (Volker



Bruch), who’s already served one tour of duty to the west, and is now heading to the Eastern front with younger brother Friedhelm (Tom Schilling), a dreamy pacifist. In love with Wilhelm but annoyingly reluctant — for years on end — to say so is sugary Charlotte (Miriam Stein), herself headed to the front as a nurse. Staying behind are Greta (Katharina Schüttler), who fancies herself the next Marlene Dietrich, and her boyfriend Viktor (Ludwig Trepte), who can’t convince his willfully oblivious parents that German Jews like themselves are in mortal danger.

Needless to say, all illusions are eventually dashed. Amid the grueling, endless, disastrous campaign against the Soviet Union, Wilhelm is embarrassed by his “cowardly” brother until the latter adapts to pervasive inhumanity by becoming a cold killing machine himself. Charlotte overcomes her squeamishness at the daily hospital carnage while retaining her compassion. Greta does become famous, thanks to the high-ranking Gestapo patron (Mark Waschke) she sleeps with. But the prima donna arrogance she develops proves perilous, and her attempts to get Viktor smuggled out to safety go awry — escaping a train headed to a concentration camp, he joins a group of Polish partisans scarcely less anti-Semitic than the Nazis.

Fast-paced yet never achieving the psychological depth of similarly scaled historical epics, *Generation War* grows most interesting in its late going, when for all practical purposes the Allies have already won the war (at least in Europe), but Germany continues to self-destruct. Imminent peace provides no relief for protagonists who’ve survived only to find themselves fucked no matter what side they stay on, or surrender to.

German mini-series ‘*Generation War*’ offers a sudsy look back at WWII

That moral and situational complexity is too often missing in a narrative that aims for sympathy via simplicity. None of the protagonists are “really” Nazis — they’re mysteriously free of racial prejudice and other drummed-in ideological points, even if (for a while) they dutifully speak about serving der Fatherland. (Only bad, subsidiary people seem to buy into those concepts; Wilhelm is never shown killing women or children, and the death camps remain off-screen.) The underrated recent film version of *The Book Thief* (2013) was criticized for soft-pedaling the era, but it was about (and from the viewpoint of) somewhat sheltered Aryan children living in a civilian wartime. *Generation War*’s characters are of exactly the age to be fully indoctrinated young zealots, yet none of them seems touched by National Socialist dogma. Even though it’s mid-1941 when we meet them, they act like official anti-Semitism is still a some minor, misguided inconvenience.

Of course such naivete is designed to maximize their later disillusionment. But *War* doesn’t even try to approach the serious analysis of national character in something like Ursula Hegi’s great novel *Stones from the River*, in which we come to understand how time, propaganda, and preyed-upon weaknesses can turn a town of perfectly nice Germans into fascists capable of turning a blind eye toward the Final Solution. Embarrassingly, this shallower fiction tries in the end to pass itself off as truth: Before the closing credits we’re given birth and death dates of principal characters as if they were inspired by real people. (One purportedly lives still.) It’s one thing when some dumb horror movie opens with “Based on a true story” — wanna buy a bridge too? — but in this context, the fib is worse than disingenuous, it’s slimy.

In addition to being hugely popular at home, *Generation War* stirred considerable controversy (not least among insulted Poles), which is good. “Never forget,” indeed — but for such a big populist cultural event, it’s an awfully soft reminder. If it were one of the 1970s miniseries it recalls, it wouldn’t be relatively hard-hitting *Roots*, but *Rich Man, Poor Man*, in which tough sociopolitical issues of postwar America were whipped into sudsy melodrama cloaked in somber self-seriousness. **SFBG**

GENERATION WAR opens March 14 in SF.

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IN SELECT THEATRES MARCH 14

FILM LISTINGS

SHERMAN (MAX CHARLES) AND PEABODY (TY BURRELL) MAKE A FIERY ESCAPE IN *MR. PEABODY AND SHERMAN*, OUT FRI/7.

COURTESY OF DREAMWORKS ANIMATION LLC

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarro. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Bethlehem Teenaged Sanfur (Shadi Mar'i) is the younger brother of Ibrahim (Hisham Suliman), a leader in Palestinian militant group al-Aqsa Martyrs' Brigades. When the latter claims responsibility for a suicide bombing in the center of Jerusalem, the Israelis want Ibrahim dead or in custody, immediately. That ought to be easy enough, since Sanfur is not just a potential freedom fighter himself but also, contrarily, an informant to Israeli Secret Service officer Razi (Tsahi Halevy). Their relationship is complex, to say the least, with an aspect of genuine paternal bonding even as Razi's superiors pressure him to treat the youth as an expendable asset; Sanfur in turn resents the position he's been cornered into. Just how he got there isn't revealed until near the end of this taut thriller, co-written by Palestinian Ali Waked and Israeli director Yuval Adler, and acted with considerable power by non-professional leads. *Bethlehem* isn't quite as strikingly accomplished or ingeniously plotted as the concurrent, similarly themed *Omar*. But it delivers its own cumulative punch as characters likewise cross ethical and political lines in increasingly desperate efforts at self-preservation that can only end one bleak, bitter way. (1:39) *Embarcadero*. (Harvey)

The Lunchbox Ila (Nimrat Kaur) is a self-possessed housewife and a great cook, whose husband confuses her for another piece of furniture. She tries to arouse his affections with elaborate lunches she makes and sends through the city's lunchbox delivery service. Like marriage in India, lunchbox delivery has a failure rate of zero, which is what makes aberrations seem like magical occurrences. So when widow Saajan (Irrfan Khan) receives her adoring food, he humbly receives the magical lunches like a revival of the senses. Once Ila realizes her lunchbox is feeding the wrong man she writes a note and Saajan replies — tersely, like a man who hasn't held a conversation in a decade — and the impossible circumstances lend their exchanges a romance that challenges her emotional fidelity and his retreat from society. She confides her husband is cheating. He confides his sympathy for men of lower castes. It's a May/December affair if it's an affair at all — but the chemistry we expect the actors to have in the same room is what fuels our urge to see it; that's a rare and haunting dynamic. Newcomer Kaur is perfect as Ila, a beauty unmarked by her rigorous distaff; her soft features and exhausted expression lend a richness to the troubles she can't share with her similarly stoic mother (Lillete Dubey). Everyone is sacrificing something and poverty seeps into every



crack, every life, without exception — their inner lives are their richness. (1:44) *Clay*. (Vizcarro) **Mr. Peabody and Sherman** The time-traveling characters from the 1960s animated *Rocky and Bullwinkle Show* finally get their own feature film, with voices by *Modern Family* co-stars Ty Burrell and Ariel Winter. (1:30) *Four Star, Presidio*.

The Rocket When a terrible accident befalls a Laotian family already in a bad situation — they're being displaced from their home thanks to a massive dam-building project — 10-year-old Ahlo (Sitthiphon Disamoe) is blamed, with particular malice coming from his superstitious grandmother, who believes the boy has been cursed since birth. In the squalid relocation camp, Ahlo finds a buddy in Kia (adobs Loungnam Kaosainam), who lives with her James Brown-obsessed uncle (Thep Phongam), who provides drunken comic relief — but not without a certain sadness, since he's a former soldier still suffering, like Laos itself, from the aftereffects of war. Ahlo may be unlucky, but he's also crafty and fearless, and when he hears about a rocket-building competition offering a much-needed cash prize, he seizes the chance to prove to his family that he's no bad penny. Though *The Rocket* was made in Laos, it's from Australian writer-director Kim Mordaunt, who frames his simple story with gorgeous photography and an admirable lack of sentimentality. He's also found a winner in first-time actor Disamoe, who's a natural. (1:36) *Opera Plaza, Shattuck, Smith Rafael*. (Eddy)

Run & Jump San Francisco-born director Steph Green's first feature is a likable seriocomedy about an Irish family trying to adjust to some drastic, unforeseen changes. After suffering a stroke and coming out of a coma, Conor Casey (Edward MacLiam) is a changed man — uncommunicative, sometimes volatile, seldom at all like the beloved husband and father he was. As wife Venetia (Maxine Peake) and their two kids tiptoe around him, they get a houseguest in the form of American neurologist Ted (Will Forte), who's here to study Conor's recovery (or lack thereof) with clinical detachment. The reserved, emotionally withdrawn Yank finds himself drawn into the Caseys' shared warmth, particularly in its current need for a fill-in adult male — opening up to the children and, more riskily, striking romantic sparks with the Mrs. A bit formulaic but a crowd-pleaser nonetheless, the film is

perhaps most notable for its winning dramatic turn by *Saturday Night Live* alum Forte, after another excellent showing in last year's *Nebraska*. (1:42) *Vogue*. (Harvey)

300: Rise of An Empire Sequel to the 2006 action fantasy, because yelling "Spartaaaa!" never gets old. (1:43) *Balboa, Marina*.

Visitors Godfrey Reggio, the man behind the Qatsi Trilogy (1982's *Koyaanisqatsi*, 1988's *Powaqqatsi*, 2002's *Naqoyqatsi*), delivers a new feature-length serving of chicken soup for the soul — this time aimed at a more scopophilic society. A procession of viewers (watching what, it's never revealed) get patient close-ups, giving us time to observe the observers as their expressions change from elation to disappointment, rapture to ennui. The first observer is Triska, the famous gorilla on loan from the Bronx zoo, whose expressions are like a familiar foreign language conveyed by another species. Interpreting Triska begins a process that director Godfrey Reggio renews with every new take, and demands a degree of audience involvement that's not to everyone's taste — the Phillip Glass score throughout is a draw but is another factor for acquired tastes. Discreetly we transition to a hollowed-out building, an abandoned amusement park, the surface of the moon; in black and white the images have a coolness that undermines their grandeur. A slow moving camera circumnavigates an Louisiana swamp, and in the slits between the cypress roots you see new views of the distant terrain as if through a zoetrope, and the most mundane, ancient landscape is somehow new again. In an ocean of media, how often does a movie do that? (1:27) *Embarcadero, Shattuck, Smith Rafael*. (Eddy)

Non-Stop You don't want to get between Liam Neeson and his human shield duties. The *Taken* franchise has restyled the once-gentle acting giant into the type of weather-beaten, all-business action hero that Harrison Ford once had a lock on. Throw in a bit of the flying-while-addled antihero high jinks last seen in *Flight* (2012) and that pressured, packed-sardine anxiety that we all suffer during long-distance air travel, and we have a somewhat ludicrous but nonetheless entertaining hybrid that

may have you believing that those salty snacks and the seat-kicking kids are the least of your troubles. Neeson's Bill Marks signals the level of his free-style alcoholism by giving his booze a stir with a toothbrush shortly before putting on his big-boy air marshal pants and boarding his fateful flight. Marks is soon contacted by a psycho who promises, via text, to kill one person at a time on the flight unless \$150 million is deposited into a bank account that — surprise — is under the bad-good air marshal's name. The twists and turns — and questions of who to trust, whether it's Marks' vaguely likeable seatmate (Julianne Moore) or his business class flight attendant (Michelle Dockery) — keep the audience on edge and busily guessing, though director Jaume Collet-Serra doesn't quite dispel all the questions that arise as the diabolical scheme plays out and ultimately taxes believability. The fun is all in the getting there, even if the denouement on the tarmac deflates. (1:50) *1000 Van Ness, Presidio, SF Center*. (Chun)

Omar Palestine's contender for Best Foreign Language Film is a mighty strong one, with a top-notch script and direction by previous nominee Hany Abu-Assad (2006's *Paradise Now*). After he's captured following the shooting of an Israeli soldier, the titular freedom fighter (a compelling Adam Bakri) is given an unsavory choice by his handler (Waleed F. Zuaiter): rot in jail for 90 years, or become an informant ("collaborator") and rat out his co-conspirators. The situation is further complicated by the fact that Omar is in love with Nadia (Leem Lubany, blessed with a thousand-watt smile), the younger sister of his lifelong friend, Tarek (Iyad Hoorani), who planned the attack. Betrayals are imminent, but who will come out ahead, and at what price? Shot with gritty urgency — our hero is constantly on the run, ducking down alleys, scaling walls, scrambling across rooftops, sliding down drainpipes, etc. — *Omar* brings authenticity to its embattled characters and setting. A true thriller, right up until the last shot. (1:38) *Opera Plaza, Smith Rafael*. (Eddy)

7 Boxes If Paraguayan cinema can make such a splash with wheelbarrow chases, one wonders what Outer Mongolia can do with dolly races. Despite its determinedly lo-fi look and feel — US reality TV looks downright slick in comparison — and some very camp acting, *7 Boxes* demands respect, like the scruffy street urchins it champions, for its will to cobble together movie magic out of gritty, street-level material. The scene is Asunción's municipal marketplace. Fascinated by the pirated DVD crime dramas playing out on the screens around him, wheelbarrow delivery boy Victor (Celso Franco) is determined to get a camera of his own — attached, of course, to a way-too-expensive phone. It seems far out of reach, until butchers offer him a US \$100 bill to cart seven mysterious boxes away until the coast is clear. The meat purveyors' regular cart-pusher Nelson (Victor Sosa Traverzi) is desperate to get those boxes — and get paid — instead, and Victor has to depend on his mouthy, spunky friend Liz (Lali Gonzalez) to help him out, as they grapple with cops and robbers, attempt to collect, and uncover the boxes' nasty secrets. Like charismatic leads Ferreira and Gonzalez, *7 Boxes* is full of promise. Directors Juan Carlos Maneglia and Tana Schembri pour considerable energy into *7 Boxes'* somewhat absurd wheelbarrow high jinks and attempt to humanize their characters while capturing some of the multicultural, screen-laden complexity of anarchic 21st-century urban life in Paraguay. Detracting from the cause are some of the more OTT, unintentionally laughable performances, gratuitous narrative twists, and the alternately jerky and fluid video work — which, appropriately enough, looks to be shot from a phone and, in spite of the moviemakers' moments of bravura editing and inventive swings in and out of the marketplace labyrinth, never manages to rise above the unlovely. (1:45) *Roxie*. (Chun)

Tim's Vermeer "I'm not a painter," admits Tim Jenison at the start of *Tim's Vermeer*. He is, however, an inventor, a technology whiz specializing in video engineering, a self-made multimillionaire, and possessed of astonishing amounts of determination and focus. Add a bone-dry sense of humor and he's the perfect documentary subject for magicians and noted skeptics Penn & Teller, who capture his multi-year quest to "paint a Vermeer." Inspired by artist David Hockney's book *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, Jenison became interested in the theory that 17th century painters used lenses and mirrors, or a camera obscura, to help create their remarkably realistic works. He was especially taken with Vermeer, feeling a "geek kinship" with someone who was able to apply paint to canvas and make it look like a video image. It took some trial-and-error, but Jenison soon figured out a way that would allow him — someone who barely knew how to hold a

brush — to transform an old photograph into a strikingly Vermeer-like oil painting. He decides to recreate *The Music Lesson* (1662-65), using only materials Vermeer would have had access to, and working from an exact replica of the room in Vermeer's house where the painting was made. A few slow moments aside ("This project is a lot like watching paint dry," Jenison jokes), *Tim's Vermeer* is otherwise briskly propelled by the insatiable curiosity of the man at its center. And Jenison's finished work offers a clear challenge to anyone who subscribes to the modern notion that "art and technology should never meet." Why shouldn't they, when the end results are so sublime? (1:20) *Balboa, Embarcadero, Sundance Kabuki*. (Eddy) **SFBG**

REP CLOCK

Schedules are for Wed/5-Tue/11 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasie.org. \$5-10. "OpenScreening," Thu, 8. "Mission Eye and Ear," new music/sound and film collaborations curated by Lisa Mezzacappa and ATA, Fri, 8. Other Cinema: **Pussy Riot: A Punk Prayer** (Pozdorovkin and Lerner, 2013), Sat, 8:30.

BALBOA THEATRE 3630 Balboa, SF; cinemasf.com/balboa. \$7.50-10. "Popcorn Palace;" **Labyrinth** (Henson, 1986), Sat, 10am. Matinee for kids.

BAY THEATER Pier 39, SF; www.oceanfilmfest.org. Most programs \$8-15. San Francisco Ocean Film Festival, ocean-themed films from over 17 countries, plus discussions and special events, Wed-Sun.

BERKELEY CITY COLLEGE 2050 Center, Berk; www.mecaforpeace.org. \$5-10. Middle East Children's Alliance presents: **A World Not Ours** (Fleifel, 2012), Wed, 7.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. "Philip Seymour Hoffman (1967-2014):" •**Capote** (Miller, 2005), Wed, 7, and **The Master** (Anderson, 2012), Wed, 9:10. **American Hustle** (Russell, 2013), Thu-Fri, 2:30, 5:30, 8:30. Call for Sat-Tue shows and times.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.caflm.org. \$6.50-\$10.75. times. **Omar** (Abu-Assad, 2013), call for dates and times. **America the Beautiful 3: The Sexualization of Our Youth** (Roberts, 2014), Wed, 6:15. Benefit for Beyond Hunger; advance tickets (\$25-50) at www.beyond-hunger.org. **Femme: Women Healing the World** (Itier, 2013), Thu, 7. **The Rocket** (Mordaunt, 2013), March 7-13, call for times.

EAST BAY INTERNATIONAL JEWISH FILM FESTIVAL Various venues in Pleasant Hill, Livermore, and Orinda; www.eastbayjewishfilm.org. Most programs \$8-11. Featuring more than 40 international movies.

EXPLORATORIUM Pier 15, SF; www.exploratorium.edu. Free with museum admission (\$19-25). "After Dark: Extended Cinema," Thu, 6-10.

GOETHE-INSTITUT SAN FRANCISCO 530 Bush, SF; goethe.de/ins/us/saf/enindex.htm. \$5. 11 **Freundinnen** (Cho, 2013), Wed, 6:30.

KANBAR HALL JCCSF, 3200 California, SF; www.jccsf.org. \$12-25. SF Jewish Film Festival presents: "Hummus, Falafel, and Brisket — Oh, My!" **Make Hummus Not War** (Graham, 2012), Sun, 1; **Meat Hooked!** (Wasserman, 2012), Sun, 2:30; **Falafel! Give Peas a Chance** (Cohen, 2012), Sun, 3-4:5.

Mechanics' Institute 57 Post, SF; miliibary.org/events. \$10. "CinemaLit Film Series: *Mystique of the City: Films Shot in San Francisco*;" **After the Thin Man** (Van Dyke II, 1936), Fri, 6.

OSHER MARIN JCC 200 N. San Pedro, San Rafael; www.marinjc.org. \$10. "Best of the San Francisco Jewish Film Festival;" **American Jerusalem: Jews and the Making of San Francisco** (Shaffer, 2013), Tue, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema;" **Early Summer** (Ozu, 1951), with lecture by Emily Carpenter, Wed, 3:10. "Jokers Wild: American Comedy, 1960-1989;" **What's New Pussycat?** (Donner, 1965), Wed, 7; **The Producers** (Brooks, 1967), Fri, 7; **Take the Money and Run** (Allen, 1969), Fri, 8:50. "The Brilliance of Satyajit Ray;" **Kanchenjungha** (1962), Thu, 7; **Charulata** (1964), Sat, 6; **The Hero** (1965), Sun, 3. "Jean-Luc Godard: Expect Everything from Cinema;" **Masculine Feminine** (1966), Sat, 8:30; **Pierrot le fou** (1965), Sun, 5:30. "Inside the BAM/PFA Film Collection," recently acquired short films, Mon, 7:30.

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ARIES**March 21-April 19**

You are made of fire, so acting impulsively or for the joy of the action often works for you. What doesn't work is when you are freaking out and not sure what to trust so you lash out to get away from something instead of move towards the something new. Don't act out with fear this week or you'll end up manifesting it.

TAURUS**April 20-May 20**

Get it together, pal. If you keep on looking for proof that the world is unkind and you're not safe you won't have any problem finding it. But the same can be said if you seek out hope and potential in this crazy life. Look for what you desire with at least as much passion as you have for avoiding what you don't.

GEMINI**May 21-June 21**

It's not enough that I believe in you, Gem, in order to get where you want to go you need to believe in yourself. There's a meaningful difference between self-assurance and egoism, and you need more of the former and less of the latter. Break down the constraints that are holding you back from being your most successful self.

CANCER**June 22-July 22**

If you're willing to see new perspectives, you'll find that they're everywhere. You don't need to think about how things will turn out or how viable your plans are; first generate new ideas and you can check for viability and edit them later, Moonchild. Get excited about what's possible, not probable, this week.

LEO**July 23-Aug. 22**

Move slowly so you can be certain that your actions reflect your intentions, Leo. There's no rush, even though you may feel compelled to act fast this week. What you do now will influence your foreseeable future in untold ways, so make sure you can stand behind not only what you're doing, but why.

VIRGO**Aug. 23-Sept. 22**

It's all too much, Virgo, and you need to find a way to prioritize your priorities. Don't think about what you can do; think about what you can do in a healthy way. If ever there was a time for lists and sub-lists, this is it. Make sure you can arrive with enough energy left to enjoy your accomplishments.

LIBRA**Sept. 23-Oct. 22**

Friendship doesn't just happen when everything is easy and fun. Share what's going on for you in a meaningful way with the people who you care about this week. If you find that a relationship can't hold up when shit gets real, then you deserve to know that. Let the truth shine through, even if it's uncomfortable.

SCORPIO**Oct. 23-Nov. 21**

In order to have the life you want, you have to make some changes. Strive towards a healthy balance between pleasure and work, even if it requires some shifting of priorities to create it. This is not the week for conservatism or to put off a personal revolution, friend.

SAGITTARIUS**Nov. 22-Dec. 21**

Get motivated to better understand what's driving you, because what you don't know can hurt you. You may say you want to go left but keep finding yourself right. Do the uncomfortable work of looking at your less conscious motivations so you can get yourself to a better place, Sagittarius.

CAPRICORN**Dec. 22-Jan. 19**

Life is a roller coaster! If you're on the ride thinking about the mechanics of all that could go wrong, fretting over the safety procedures and whether your seat belt was fastened securely enough, then how are you going to enjoy the ride? Don't look for what's wrong; look for what can be gained, Capricorn.

AQUARIUS**Jan. 20-Feb. 18**

Are you paying attention to how your actions are impacting others? You may find yourself so focused on having a good time that you fail to notice the ripple effect it has on your life this week. Make sure you're willing to deal with the consequences of your actions, or change your course while you're still having fun.

PISCES**Feb. 19-March 20**

There's no wisdom in fighting yourself. This week may find you plagued by self-criticism but don't take it too seriously. Combat your worries by getting clear about what's happening in the now, and what tangible steps you can take to overcome your troubles. Get focused on the constructive, Pisces.

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